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SEPTEMBER 18, 2008

ISSUE 773

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CANADIAN MUSIC AWARDS

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STUFF WHITE PEOPLE LIKE
Wonder bread, Wes Anderson,
and '80s nights: one blog
explains it all.

PHOTO BY IAN JACKSON



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Intersections photo slide
show, updated weekly.

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I LIKE EDMONTON MORE AND MORE EACH DAY. I DON'T MISS THE RED DIRT ROADS OR THE OCEAN YET.
BUT EVERYONE KEEPS SAYING, "WAIT UNTIL WINTER. I'LL HAVE TO SEE HOW I FEEL COME JANUARY."

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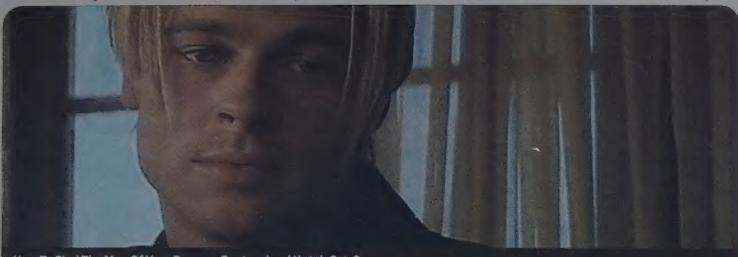
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How To Find The Man Of Your Dreams, Fantasyland Hotel, Oct. 2

SEPTEMBER 21

music | **THE STOLEN MINKS** "Fueled by common desires for stardom, drink tickets, and love letters, four ladies joined forces in Halifax, Nova Scotia and formed a band." The Wunderbar Hofbrauhaus presents the hottest east coast export since tuna fish. 8 p.m.

SEPTEMBER 22

music | **START A FIRE TOUR** The Black Dog nearly burned down earlier this year so they're really tempting fate with the title of this gig. Let's hope Poorfolk and Mohawk Lodge bring the heat but leave the kerosene at home. 8 p.m.

SEPTEMBER 23

learning | **PEACE & POWER: WORKING EFFECTIVELY WITH MALE YOUTH!** The most effective way to work with young guys is to bribe them with sex and money. Hmm... maybe we're the ones who should hear this seminar. Edmonton Baha'i Centre, 9 a.m.

SEPTEMBER 24

music | **ESO: STRINGS ATTACHED** William Eddins conducts Nikki Chooi, Joshua Roman, and DaXun Zhang. But be careful about attending this concert, folks — remember, there are strings attached. Winspear Centre, 7:30 p.m.

SEPTEMBER 25

theatre | **ALIAS GODOT** Samuel Beckett meets NYPD Blue in Theatre Network's production of Brendan Gall's play set entirely in a police interrogation room. Roxy Theatre, 8 p.m.

SEPTEMBER 26

music | **COLIN JAMES THE VALIANT THIEVES CD RELEASE PARTY** Music from the New Wave revolution is just about the worst sound on earth. But can this quartet finally make '80s music palatable? Haven Social Club, 8 p.m.

SEPTEMBER 27

music | **ALICE COOPER** His latest album *Along Came a Spider* may have been a bit disappointing, but watching a 60-year-old man prance around in a vampire suit is always entertaining. Jubilee Auditorium, 8 p.m.

SEPTEMBER 28

music | **THE VALIANT THIEVES CD RELEASE PARTY** Music from the New Wave revolution is just about the worst sound on earth. But can this quartet finally make '80s music palatable? Haven Social Club, 8 p.m.

SEPTEMBER 29

tour | **EXCLAIM! TOUR 2008** The Baroness is coming and she's bringing along Genghis Tron and some buffaloes from B.C. — well, Bison, actually — to help carry out her "Aggressive Tendencies." Starlite Room, 7 p.m.

SEPTEMBER 30

theatre | **CATS** We thought this production used up its nine lives in 2002 after finishing its 8,949th show at the New London Theatre where it was introduced to the world 21 years ago. We guessed wrong. Jubilee Auditorium.

OCTOBER 1

music | **OPETH** David Isberg took his band's name from the Wilbur Smith novel *Sunbird*. It means "city of the moon." How quaint. But enough of this sappy literary shit — let's go kill something ... Swedish death metal style! Edmonton Event Centre, 7 p.m.

OCTOBER 2

learning | **HOW TO FIND THE MAN OF YOUR DREAMS** Just e-mail info@see.greatwest.ca and your brand new hunk o' burning love will show up on your doorstep... Oh, wait — we don't do that here. Better check out this event instead. Fantasyland Hotel, 7 p.m.



Alice Cooper, Jubilee Auditorium, Sep. 27

learning | September 23

"THE MOST EFFECTIVE WAY TO WORK WITH YOUNG GUYS IS TO BRIBE THEM WITH SEX AND MONEY. HMM... **MAYBE WE'RE THE ONES WHO SHOULD HEAR THIS SEMINAR.**"

see magazine's two-week forecast of events in edmonton

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MUNICIPAL AFFAIRS • FOOD • BY ANGELA BRUNSCHEOT 11123 words

Putting A Face On Your Carrots

LOCAL FARMERS REACH OUT TO URBAN CONSUMERS AT SHAKE THE HAND THAT FEEDS YOU

At Riverbend Gardens in Northeast Edmonton, Janelle Herbert walks down a slight hill towards the North Saskatchewan River with her nine-month-old baby Evelyn bouncing on her hip.

It's a beautiful fall day – cool and sunny, with a slight wind rustling the changing leaves, and Evelyn clearly loves being outside. Herbert spends much of her time during the spring, summer, and fall out in the gardens, and Evelyn happily sits outside as her mother works.

Taking over the farm from her father Doug Visser wasn't always the future Herbert had in mind. As a kid, she used to hide under the sofa when she heard her father's ATV coming up to the house. If she got caught lazing around the house, her father would find her some sort of farm chore.

“I couldn't wait for school to start so that I could sleep in,” she says, laughing.

After high school, Herbert moved to Edmonton, became an assistant occupational therapist, and married her husband Aaron.

But now the 26-year-old new mother has returned to the family farm, and is slowly taking over 330 acres of “some of the best farmland in Alberta.”

The farm sits in a unique microclimate with a longer growing season and fewer frost days than most areas in the Edmonton region.

Her inheritance comes with a lot of responsibility. Besides learning how to run the farm, she must also master the art of marketing and selling produce at six farmers markets, and even learn the ins and outs of dealing with City Hall.

Reaching Urbanites

As she drives around the various vegetable crops in a motorized cart, Evelyn smiling on her lap, Herbert's not surprised by my ignorance about growing vegetables. The disconnect between urban consumers and farmers is one of the reasons she became involved with the Greater Edmonton Alliance's (GEA) efforts to introduce farmers to city dwellers.

GEA is an umbrella social justice group that includes churches, unions, and housing groups. In its search for locally produced food that was low on transportation miles and



Cabbage Patch | Janelle Herbert out with her daughter Evelyn at Riverbend farm. PHOTO BY IAN JACKSON

high on the local economy, the group met several area farmers and were so transformed by the experience it organized the Shake The Hand That Feeds You event this Saturday so that more urbanites could meet local farmers.

Pre-ordered baskets of locally grown food will be sold at the Southminster-Steinhauer United Church, but more importantly, Edmontonians will get a chance to meet and speak with local farmers.

The goal of the event is action, not just “raising awareness,” says Monique Nutter, one of the GEA organizers.

“We are interested in actually building relationships so that we have access to local foods... We talk about smart growth in Edmonton, but we keep expanding out and out instead of up or in. That has consequences for our ability to feed the population – even just the people that are here now.”

Residential development, gas wells, and the new upgraders in the northeast, as well as global competition, are all putting pressure on farmers in the Edmonton area. Nutter thinks Edmontonians need to acquire a better understanding of food and the threat that unchecked development poses to the city's food security. Ultimately, GEA hopes to preserve more

farmland around Edmonton, especially in the northeast.

“The land that they are talking about putting upgraders and residential development on is some of the best in Alberta,” Nutter says. “In terms of local food production, it's incredibly important land.”

She's referring to the city's plan for the northeast, which includes small-scale industrial development as well as homes.

And of course, there's also “Upgrader Alley,” a 300-square-kilometre area in four different municipalities northeast of Edmonton. By 2022, the industrial area could include up to nine upgraders, the plants that transform bitumen from the oilsands into synthetic crude.

A plan to rezone about 10,000-12,000 acres of land north and west of Manning Drive will be debated at city council early this winter. Ed Gibbons, councillor for the area, says about 18 per cent of that land will be preserved. He thinks the GEA action is a little “premature,” as the areas with the best farmland won't be rezoned for years, and there's still plenty of time to speak with council about keeping farmland.

Meet The Horvaths

This Saturday's event isn't only about farmers in the northeast.

Three miles west of Leduc, Sherry Horvath and her husband Ed run an organically certified farm. They will come into Edmonton with eggs for the GEA basket.

Ed Horvath's father emigrated from Hungary in the 1920s, and eventually bought the farm Ed now owns. At the age of 10, Ed helped his father clear the land. He spent 16 years off the farm as a mechanic and gas fitter before buying the farm from his father.

In the 1980s, Sherry and Ed watched a farming community to the west get completely taken over by the EPCOR Genesee power plant.

The Horvaths themselves recently fought the AltaLink 500,000-volt transmission line, a battle that was widely reported on, and involved the Alberta Energy Utility Board hiring private investigators to spy on landowners.

The Horvaths have a gas well and a pipeline on their property, but have decided against any other industrial intrusions on their land.

In addition to these development pressures, local farmers also struggle to pay themselves and their workers a living wage.

For 22 years, the Horvaths worked jobs outside the farm in order to make ends meet. “It's brutal,” Sherry says, “because you work your eight

hours and then you come home and start the farm life, which during the harvest goes to two and three in the morning.”

As they entered retirement age, the couple decided to focus solely on their farm. Their daughter Shannan worked with them until recently, when they could no longer pay her full-time wages, and she found a job at the Edmonton International Airport.

Back at Riverbend farm with Janelle Herbert, we have driven up to the cabbage patch where her husband harvests the crop with workers from Mexico. Herbert explains that because she's competing with food grown all over the world at much cheaper prices, Mexican workers have become a necessity. Although she would rather not take workers from their families for seven months of the year, she can only afford to pay \$12 an hour, and that salary isn't enough to attract anyone from the Edmonton area. It's just one of the things people need to keep in mind when they're buying their groceries, she says.

“To have the kind of businesses that I do,” she says, “the only reason I can do it is because it was handed down to me. No one could start a business and pay Alberta wages.”

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COMMENTARY · FEDERAL ELECTION | 782 words

The Iceman And The Egghead

OUTSIDE POLITICS MAURICE TOUGAS

HARPER AND DION ARE TRYING HARD TO APPEAR LIKE ORDINARY JOES. BUT I WANT A PM WHO'S BETTER THAN ME!

The most interesting thing about the federal election — or more accurately, the only interesting thing — is watching the two men who want to lead this country trying to convince voters that they aren't what they really are.

Take Stephen Harper (please). We all know him as a guy so controlling. Kim Jong-il would tell him to "chill, bro." A guy who is in such command of his surroundings that he wills his hair into place.

Stephen Harper is a lot of things — mean-spirited, doctrinaire, warm as a December wind — but what he

talking about his love of the North. The problem is, he is not convincing as himself. Stephen Harper as a warm and loving family guy is terrible casting, like rap stars who make family comedies. (I'm looking at you, Ice Cube.)

My favourite Tory commercial is the one where "average Canadians" — i.e., actors portraying "average Canadians" — extol Harper's virtues. The commercial ends with a sweater-clad Harper looking into the camera, and ... smiling. It's hilarious. A smile looks about as natural on Stephen Harper as a bustier on your grandma.

For me, Harper's image was cemented by the famous photo taken shortly after he was elected prime minister in 2006, showing Harper taking his little Grade 4-aged son to

... his head is literally egg-shaped.) He looks like a guy whose idea of a good time is a glass of wine (one glass, no more), a roaring fireplace, and Volume 4 of the *Encyclopedia Britannica*.

A nice guy for a university prof, but not the kind of guy you'd want to play hockey or go fishing with.

But wait! According to the Liberal website video, thisisdion.com, Dion is a freaking lumberjack.

On the video, Dion says he "loves" the winter, and "loves" the snow, and "loves" snowshoeing with his dog, "loves" family time.

He is even shown playing hockey! Okay, it's ball hockey in a gym, and his team appears to come from central casting. ("Get me a cross-section of Canada, stat!") But the point is that Dion is just an average Jacques

FOR ME, HARPER'S IMAGE WAS CEMENTED BY THE FAMOUS PHOTO TAKEN SHORTLY AFTER HE WAS ELECTED PRIME MINISTER IN 2006, SHOWING HARPER TAKING HIS LITTLE GRADE 4-AGED SON TO SCHOOL. BUT INSTEAD OF THE HUG THAT TORY HANDLERS MUST HAVE BEEN HOPING FOR, HARPER SHOOK HIS SON'S HAND.

is not is a nice guy. And yet, that is exactly the bill of goods the Tory ads are trying to sell.

Take Stéphane Dion (again, please). We all know him (or at least, what little we know of him) as a uninspiring academic, a compromise leader who was the distant third choice of his own party.

We are talking about a guy so accustomed to formalities that in the school picture accompanying his bio on the Liberal website, he's wearing a suit.

And yet, the Grits are trying to make Dion look like a Trudeau-esque outdoorsman who likes nothing better than trudging through the snow, going fishing, and playing hockey.

Spare me.

The Conservatives are working hardest on Harper because he is profoundly unlikeable.

In the Tory ads, which air roughly every 10 minutes on every show on Canadian television, we see Harper talking about Canadian soldiers, talking about playing cards with his kids,

school.

But instead of the hug that the Tory handlers must have been hoping for, Harper shook his son's hand.

What — was he still campaigning? True, a hug might have been too much (my sons would have been mortified, even in Grade 4), but why not a gentle tousle of the hair, the universal father-son "I love you, but will not say it" gesture? No, Harper went with a handshake.

To my mind, that picture cemented Stephen Harper's reputation as the iceman of Canadian politics just as surely as former Tory leader Bob Stanfield's famous football fumble photo in 1974, which pictured him as an awkward, non-athletic geek compared to Pierre Trudeau's übercool athleticism.

Stéphane Dion faces a similar image challenge. When your name makes you sound like Céline Dion's little sister, you've got problems right away.

Dion comes across as a slightly absent-minded egghead. (Seriously

who, just like everybody else, loves hockey and UN conferences on climate change.

The fact is, Dion and Harper are more alike than either would want to admit. They're both academics with precious little in common with average Canadians. Both men are trying hard to convince Canadians they're just like you and me.

But you know what? I don't want somebody like me; I want somebody a lot better than me.

And I really don't want a leader who is pretending to be somebody else.

With many Canadians infatuated with Barack Obama (Obamadoration, I call it), the battle between the robotic Harper and the spicy-as-rice-pudding Dion looks like a NFB documentary versus a Hollywood blockbuster, and all the commercials and web videos in the world aren't going to change that fact.

Oh, and Jack Layton? Used car salesman.

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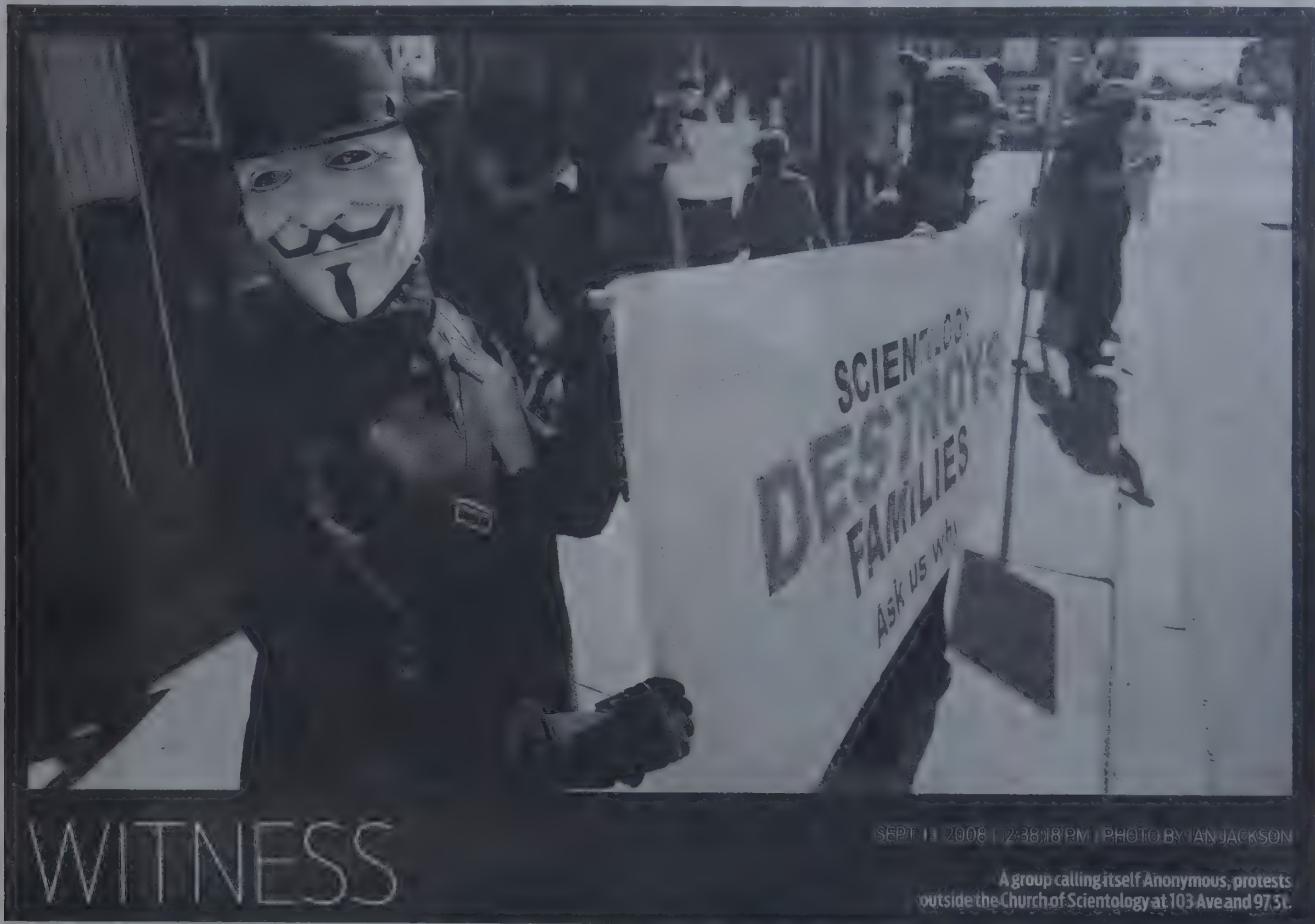
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“WE’VE GOT TO REMEMBER WHAT THE DESIRE IS IN THIS NATION AT THIS TIME. IT IS FOR NO MORE POLITICS AS USUAL AND SOMEBODY’S BIG, FAT RÉSUMÉ.”

—AMERICAN VICE-PRESIDENTIAL CANDIDATE SARAH PALIN



SEPT. 11, 2008 | 12:38:18 PM | PHOTO BY: JIAN JACOBSON

A group calling itself Anonymous, protests outside the Church of Scientology at 103 Ave and 97 St.

OUR COMMENT ON THIS WEEK'S NEWS

EDMONTON · ELECTION CULTURE OF ENTITLEMENT

The controversy over the Conservative nomination process in Edmonton-Sherwood Park is certainly complicated, but it's illustrative of a culture of entitlement here in Alberta.

Jacquie Fenske declared her candidacy early, and apparently she should have been informed that she had competition for the Tory nomination. Tim Uppal won the Tory nod unexpectedly. "By the time it was known he was running, it was too late to do anything about it," retiring MP Ken Epp, of Unborn Victims of Crime Bill fame, told the *Edmonton Journal*. Maybe Fenske made a silly mistake, and maybe Uppal should have declared earlier, but it is pretty arrogant on the part of her former supporter James Ford to get upset about competition. (He's now running in the riding as an independent with a conservative platform.) If Uppal hadn't challenged the nomination it's very possible Fenske could have cakewalked all the way to Ottawa.

CANADA · ECONOMY IT'S THE UNITED STATES, STUPID

Reassurances from economists that Canada can weather the slumping United States economy aren't that convincing, even here in oil-rich Alberta.

As any cattle farmer knows, the 49th parallel is practically invisible when it comes to trade. If Americans stop buying our beef, wood, etc., we are going to feel it. Sticking our collective level-heads in the sand and chanting "We don't have any subprime mortgages!" isn't going to help.

The rest of Canada should be even more skeptical. Ontario, certainly, is already feeling the pinch in its manufacturing sector.

And, as the economists from the Canadian Centre for Policy Alternatives commented on the blog Relentlessly Progressive Economics: "Canada's productivity record during the Harper years is not just negative but the worst of any Canadian prime minister since the dawn of modern statistical record-keeping."

CANADA · POLICE ONE SLICK SALESPERSON

Tasers are never far from the headlines these days, and the news just keeps getting worse for law-enforcement agencies.

A new report from John Kiedrowski, a criminologist at the University of Ottawa, says the RCMP failed to sufficiently investigate manufacturer claims about the supposedly non-lethal weapons.

Several recent incidents have cast doubt on the safety of the weapon — most notably the recorded death of Polish immigrant Robert Dziekanski. Closer to home, Craig Williamson, a man with cerebral palsy, was tasered while being evicted from his Edmonton apartment.

Our society relies too much on information from businesses on all manner of public interest issues, from environmental monitoring to what's in packaged foods. The trend is even more disturbing when the people we trust to carry guns don't properly investigate corporate claims, and test them on citizens.

BY THE NUMBERS

FOOD SECURITY
CONSUMER SPENDING ON FOOD (2007)
SOURCE: STATISTICS CANADA



59% DOMESTIC
40.5% IMPORTED



79.6% DOMESTIC
20.4% IMPORTED



76.3% DOMESTIC
23.7% IMPORTED

Sexual Allergies?

No, this isn't some lame 'honey I've got a headache' excuse not to get busy. It is true, people can have allergies to many things sexual.

As rubber is often found in things we use in the bedroom, the most common allergy in the sexual world is allergies to latex. Latex is used in many products including condoms, dental dams, gloves, cervical caps, diaphragms, and sex toys.

Allergies to rubber latex most often result in a rash, either externally, or worse, inside the vagina or rectum. There are many alternatives to latex for condoms, dental dams, and gloves. Durex 'Avant' and Trojan 'Supra' offer non-latex, male condoms made from polyurethane plastic. Lifestyles is about to unveil a new polyisoprene plastic condom called 'Skin' in the near future. There is also a polyurethane plastic condom designed for women called 'Reality'. Besides being latex-free, plastic condoms are stronger and provide more sensitivity. Unfortunately, they are quite expensive (up to \$3.50 per condom).

As with condoms, dental dams and gloves are also available in numerous plastic models. Since latex is generally present in cervical caps and diaphragms, they are not recommended for women who have latex allergies.

Latex sex toys are not as common as they were in the past because so many people have

latex allergies or sensitivities. If you do have an allergy to latex and you want to purchase sex toys, you should look for toys made from 100% medical grade silicone. Silicone is an ideal sex toy material for many reasons and it is also latex-free and hypoallergenic. Since the sex toy industry is largely unregulated, many toys that claim to be jelly, plastic, cyberskin, etc. may contain some latex. To be safe, only use toys made of 100% silicone.

About 1 to 4% of individuals who use spermicide have an allergic reaction to the chemicals (generally Nonoxynol-9) in it. Symptoms can include stinging, itching, swelling, and a burning sensation in and around the genitals. Spermicide can irritate the skin of the penis, vulva, and/or vagina and cause a nasty rash. Even worse, excessive use of spermicides can break down the walls of the vagina or rectum making individuals more susceptible to STIs like HIV (the World Health Organization recommends not using spermicidal products more than once per day).

Some people who use lube (artificial lubrication for self-pleasuring or sexual activities) have allergic reactions to the chemicals in it. Signs of an allergic reaction include a rash (that is itchy and burns) and even trouble breathing. If you are sensitive to lubes, there are healthier alternatives on the market. Use more natural

lubes that have fewer chemicals like Vancouver-based O'My Lubricants. And, always test a new lube on the inside of your wrist to make sure you don't react.

Some women report that they have allergic reactions to the hormones found in the birth control pill, patch, ring, or shot. A rash is the most common symptom, but more severe cases could result in hives. Please consult with your doctor if these symptoms occur.

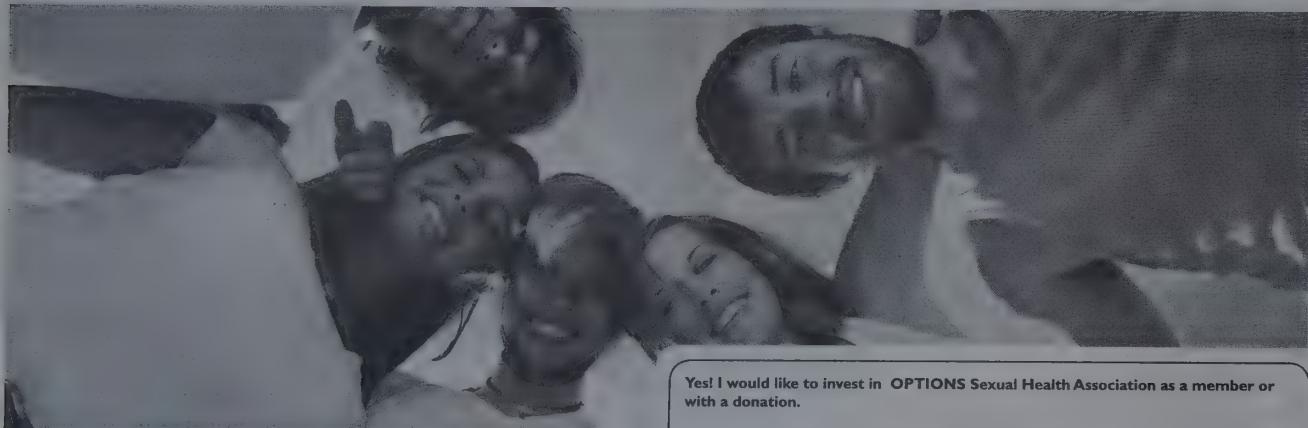
Probably the strangest (and rarest) sexual allergy is adverse reactions to men's semen or ejaculate. Studies report that women with these allergies are either allergic to the protein in men's ejaculate or from things that her guy has ingested including food, chemicals, and/or drugs. Generally adverse reactions to semen cause itching, burning, and swelling in the genitals. Symptoms generally occur within 30 minutes after ejaculation and can lead to painful intercourse.

Lonnie Barbach, a famous sex expert, once stated that 'sex is perfectly natural, but not naturally perfect.' Many problems can happen with our sex lives. But with help we can overcome many of our problems. If you or someone you know is experiencing any of the allergies mentioned above, please consult with your physician.

Did You Know

INTERESTING SEX FACTS:

- It is generally believed that the Romans invented condoms. The first ones were metal and/or wood sheaths.
- Condoms were first made in the United States from vulcanized rubber in the 1870s.
- The majority of condoms today are made in Asia. The reason for this is that the Malaysian Rubber Tree makes the best latex for condoms.
- Kellogg's Corn Flakes were first created in the 1800's to prevent masturbation.
- Forty-eight percent of men admit they've faked an orgasm at least once.



TNT (Tough n'Talkin')

Tough 'N Talkin' is a youth oriented project developed by and implemented by Options Sexual Health, aimed at high-risk, young males. The workshop programming was developed as an approach to addressing the often under-appreciated issues young males face. The peer-facilitated workshop is a four-day program aimed at tackling the difficulty young men face in talking about relationships and themselves, which is often influenced by myths and beliefs around (über) masculinity present in our society. The four-day camp utilizes activities, media, and youth-led discussions surrounding

the issues of: Trust & Communication, Gender Roles and Stereotypes, Healthy Sexuality, Conflict Resolution and Healthy Relationships. The schedule and content of the camp can also be tailored to according to the needs and interests of your participant population and organization. By developing a foundation for a positive inward relationship, youth can promote a better relationship with the world around them. To see what the camp has to offer, you may contact Brian @ 780.423.3737 or e-mail him at brian@optionssexualhealth.ca.

Yes! I would like to invest in OPTIONS Sexual Health Association as a member or with a donation.

\$200 - Sponsors one Girl Power or TNT Participant
 \$125 - Provides one hour of counselling
 \$ 75 - Provides on hour of education programming
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 Membership \$15 per year
 Other Amounts \$ _____

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OPTIONS

SEXUAL HEALTH ASSOCIATION



The "Sexuality And Self-esteem Sessions" program was created out of an identified need for high-risk adolescent females aged 14-17 to increase self esteem. The **SASS** program runs for four consecutive days and includes a variety of activities and exercises that create an environment for participation and active learning. **SASS** assists young women in acquiring life long skills and is facilitated by a team of female peer educators. The program is a dynamic and revolutionary program as it provides young women not only with a program

to call their own, but also a place where no judgements are made and a feeling of unity is fostered. Instead of providing a lecture-based program, participation and interaction is encouraged, allowing the participants to let go of their inhibitions and truly express who they are. The **SASS** program was a huge success this year. The **SASS** program ran 7 programs from July to August at a variety of agencies throughout Edmonton. The **SASS** program reached 36 participants this summer and through evaluations collected the **SASS** team found that 60%

of participants felt the program increased their self esteem and 96% of participants felt their knowledge of healthy sexuality and safer sex increased as a result of the **SASS** program. Some participants had this to say about the program: "You guys are very nice and helped me with confidence and helped me to enjoy myself!"

The **SASS** program would like to thank all of the agencies involved this year.

Ask A Sex Expert...

Dear Sex Doc;

I've got myself into this sex routine with my boyfriend. I've been faking orgasms and I don't know how to stop. Can he tell I'm faking? Do I just tell him? How do I tell him?

Faking It

Even though Jenna Jameson would love to teach all you women how to make love like a porn star, it probably isn't a very good idea.

You see, porn stars fake it too. In fact, almost all of it is just acting. And it isn't just blonde-haired, big boobed, starlets masking grunts and groans. Studies show that about 55% of women occasionally fake orgasms, while 75% of you girls have put on the uh-oh-ah act at least once in your life.

So Faking It, you've got yourself into a bit of a pickle. When you 'act' like a porn star you get

lost in your (act)ions and it's pretty tough to orgasm.

Your brain is your biggest sex organ. If you're constantly trying to up the sex-scream- ante you'll have a hard time attaining the big O. Further, you lose touch with your erogenous zones and grow disconnected from your sexuality.

Can he tell? Maybe not. Many guys are too interested in reaching orgasm to be concerned about yours. However, I'm just about to bust all you fakers.

Here's how you tell if your girlfriend is having pretend sex on your behalf. When a woman has an orgasm she has contractions every 0.8th of a second that can be felt in her vaginal canal and rectum. A woman typically orgasms between thirteen to fifty-one seconds. That should give you enough time to feel for true sex contractions.

And If, the main problem with pretending to have earth-shattering orgasms is that eventually (at least if you ever want to have one again) you have to tell him.

And you do have to tell him. Most guys will take this personally, but it's best to be honest. If he's not great in bed, break it to him gently. Believe it or not, most guys don't know much about a woman's erogenous zones.

If your partner isn't doing things right you'll just have to TELL him what you like. And, if you can't tell him, SHOW him. Guide his hands over your hot spots and teach him exactly what makes you purr.

Lastly If, it is important to know that people put so much pressure on themselves to perform in bed, that their bedroom antics stop them from having great sex.

Stop faking, stop focusing on having orgasms,

and just enjoy the pleasurable sensations your body is feeling. You'll orgasm a whole lot easier that way.

If you have a question about sexuality that you would like answered by a sex expert, please email brian@optionssexualhealth.ca and watch for the response in the next OPTIONS Sexual Health Association newsletter in SEE Magazine.

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The Steep Price Of Carbon



Refinery Row | Emissions due to human activity could warm the world's climate by one to six degrees, according to report. FILE PHOTO

REPORT: POLICIES, REDUCTION TARGETS, AND CARBON TAXES ARE ALL NEEDED TO COMBAT CLIMATE CHANGE

Economists, scientists, and environmentalists agree that an effective climate change plan must put a steep price on carbon.

Reports from the Intergovernmental Panel on Climate Change suggest that the world's climate could warm by one to six degrees over the next century due in most part to human emissions of greenhouse gases such as carbon dioxide. Federal government studies suggest the warming could lead to more droughts, wilder weather, and more deaths from air pollution in Alberta.

Any effective climate change plan needs three elements, says Matthew Bramley, climate change analyst for the Pembina Institute: a reduction target, a carbon price, and policies to support them.

THE TARGET

The ideal target is obvious to Andrew Weaver, the Canada Research Chair in climate modeling and analysis at the University of Victoria.

"Every single policy option must lead to a 100 per cent emission reduction," he says. In other words, we must produce no more emissions than the Earth can reabsorb if we want to permanently stop human-induced climate warming. "There's no other way of dealing with it."

At the very least, he and others say,

the world will need to cut its total emissions to about half of what they were in 1990 by 2050 to limit climate warming to two degrees — the level beyond which the more dangerous effects of warming kick in.

There's a rough international consensus that industrialized nations like Canada should agree to a bigger cut — say, 80 per cent — than developing ones. "We [industrialized nations] make up less than one-fifth of the world," says Ian Bruce, climate change specialist with the David Suzuki Foundation, "yet we're responsible for 75 per cent of the build-up."

Nations like Canada also have the resources to deal with climate change. "It should be up to countries like Canada to take action first."

THE PRICE

The only way to get those cuts, say Weaver, Bramley, and Bruce, is to put a price on carbon emissions. Voluntary measures and subsidies alone don't work, according to studies by economists such as Mark Jaccard at Simon Fraser University, because they don't deter emissions.

"We've had 20 years of subsidies and our emissions have skyrocketed," Weaver says, citing Jaccard's work.

The National Roundtable on the Environment and the Economy and other groups recommend creating a cap-and-trade or carbon-tax system to make pollution more costly.

Both systems have the same effect, Weaver says, except a carbon tax

sets the pollution cost directly (e.g., by raising gas prices) while cap-and-trade does it indirectly, through companies buying pollution permits. "The price of gas goes up in either case."

A revenue-neutral carbon tax such as the one in B.C. shunts carbon charges back to consumers through tax cuts and programs, Weaver says. "If they choose to use that money to pursue less carbon-intensive fuels," he says, "they get wealthier still."

By making pollution more expensive, Bruce says, this carbon price should steer people towards lower-polluting technologies and actions. "It would encourage car manufacturers to develop more fuel efficient vehicles," he says, and has pushed Norwegian oil companies to invest in carbon-capture systems.

The Green Budget Coalition has recommended a price of \$30 per tonne of emissions now. Bramley says, rising to \$75 by 2020. The National Roundtable has recommended charging \$100 to \$200 per tonne by 2050.

THE POLICIES

Governments should have supplementary policies to help people reduce emissions, Bramley says: stricter vehicle emission standards, for example, and funds to help people retrofit their homes to use less energy.

"Any move to make fossil fuels cheaper than they are at the moment is a step in the wrong direction," he

adds, with reference to a proposed two-cent cut to the diesel excise tax by the Conservatives.

This is a historic election, Bramley says, as it's the first time the environ-

ment has ever played such a prominent role. He encouraged all political parties to compete with each other to put forth the best platform on the environment.

WHAT THE PARTIES WANT

CONSERVATIVES

The Conservatives brought in their plan in 2007. It proposes to cut Canada's total greenhouse gas emissions to 20 per cent of 2006 levels by 2020 using a cap-and-trade system (or about five per cent above 1990 levels, according to the Pembina Institute), and to 60 to 70 per cent by 2050. It also features a \$2-billion ecoENERGY fund to encourage home retrofits and investment in renewable power and a \$1.5-billion trust fund for federal/provincial projects such as a carbon-capture network.

LIBERALS

The Liberals propose to cut emissions by 20 per cent of 1990 levels by 2020 — 25 if other nations take on comparable efforts. Their Green Shift plan proposes to do this through a carbon tax, one that would charge consumers \$10 per tonne of emissions (rising to \$40 after four years). The tax would work by raising the price of most fossil fuels except for gasoline, col-

lecting about \$15 billion a year and returning it through about \$15 billion in income tax cuts and social programs. The Liberals recently added about \$900 million in support for fuel-heavy jobs such as fishing, farming and trucking.

NDP

The NDP aims to meet Canada's Kyoto Protocol target of six per cent below 1990 levels by 2012, followed by 25 per cent by 2020 and 80 by 2050. It plans to do this through a cap-and-trade system, higher fuel economy standards, \$1 billion for public transit and a moratorium on further oil sands development.

GREEN PARTY

The Green Party proposes a carbon tax and a cap-and-trade system. Aiming for a 30 per cent cut below 1990 levels by 2020 and 80 by 2040, its tax starts at \$50 a tonne and does apply to gasoline, rising to \$100 by 2020.

COMMENTARY • AMERICAN POLITICS | 193 words

The Audacity Of Rhetoric

SOUTH OF THE BORDER SLAVOJ ZIZEK

SLAVOJ ZIZEK ASKS IF OBAMA TRULY REPRESENTS A RADICAL BREAK FROM THE BUSH ADMINISTRATION

In January, during the month that the United States remembered the tragic death of the Rev. Martin Luther King Jr., an urban history professor at the University of Buffalo named Henry Louis Taylor Jr., bitterly remarked, "All we know is that this guy had a dream. We don't know what that dream was."

Taylor was referring to the erasure of historical memory after King's 1963 march on Washington, after he was cheered as "the moral leader of our nation."

In the years before his death, King changed his focus to poverty and militarism because he thought that addressing these issues — not solely racial brotherhood — was crucial to making equality real. And he paid the price for this change, becoming more and more of a pariah.

The danger for Sen. Barack Obama is that he is already doing to himself what later historical censorship did to King: He's cleansing his program of contentious topics in order to assure his electability.

In a famous dialogue in Monty Python's religious spoof *The Life of Brian*, which takes place in Palestine at the time of Christ, the leader of a Jewish revolutionary resistance organization passionately argues that Romans brought only misery to the Jews.

When his followers remark that they nonetheless introduced education, built roads, constructed irrigation, etc., the leader triumphantly concludes: "All right, but apart from sanitation, education, wine, public order, irrigation, roads, the freshwater system, and public health, what have the Romans ever done for us?"

Don't Obama's latest proclamations follow the same line? "I stand for a radical break with the Bush administration!" Or: "Okay, sure, I pledge to support Israel unconditionally, to maintain the boycott of Cuba, to grant lawbreaking telecommunications corporations immunity, but I still stand for a radical break with the Bush administration!"

When Obama talks about the "audacity of hope," about "change we can believe in," he is using a rhetoric of change that lacks specific content: hope of what? To change what?

One should not blame Obama for his hypocrisy. Given the complex situation of the United States in today's world, how far can a new president go in imposing actual change without triggering economic meltdown

or political backlash?

But such a pessimistic view nonetheless falls short. Our global situation is not only a hard reality, it is also defined by ideological contours. In other words, it's defined by what is sayable and unsayable, or what is visible and invisible.

More than a decade ago, when Israel's *Haaretz* newspaper asked then-Labor Party leader Ehud Barak what he would have done if he had been born a Palestinian, Barak responded, "I would have joined a terrorist organization."

This statement had nothing whatsoever to do with endorsing terrorism and everything to do with opening a space for a real dialogue with Palestinians.

The same thing occurred when Soviet President Mikhail Gorbachev launched the slogans of glasnost (openness) and perestroika (reform). It didn't matter whether Gorbachev "really meant" them. The very words unleashed an avalanche that changed the world.

Or, today, even those who oppose torture legitimize it by accepting it as a topic worthy of public debate — an immense regression from the Nuremberg Trials following World War II and the subsequent Geneva Convention.

Words are never "only words." They matter because they define the outlines of what we can do.

In this regard, Obama has already demonstrated an extraordinary ability to change the limits of what one can publicly say.

His greatest achievement to date is that he has, in his refined and non-provocative way, introduced into the public speech topics that were once unsayable: the continuing importance of race in politics, the positive role of atheists in public life, the necessity to talk with "enemies" like Iran.

And that is a great achievement which changes the coordinates of the entire field.

Even the Bush administration, having first criticized Obama for this proposal, is now itself talking directly with Iran.

If U.S. politics is to break its current gridlock, it needs new words that will change the way we think and act.

Even measured by the low standards of conventional wisdom, the old saying "Don't just talk, do something!" is one of the most stupid things one can say.

Lately we have been doing quite a bit: intervening in foreign countries and destroying the environment.

Perhaps it's time to step back, think, and say the right thing.

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Remembering How To Play

AFTER A NEARLY YEAR-LONG DRY SPELL, THE DOWNTOWN BAR SCENE GETS AN INJECTION OF GOOD OL' QUEERNESS

“They’re calling me ‘the gay lawyer’ — have you heard that? Don’t call me that,” says Bob Long, co-owner of Play, the new nightclub opening in the downtown Boardwalk Market this weekend. “First of all, that’s not what I am, all right? I’m Bob. I get a bit squeamish when I hear, ‘Oh, you’re the gay lawyer behind Play’ — well, I happen to be gay and I happen to be a lawyer, but that’s not what this is about, it’s not what I’m bringing to this situation.”

On this particular day, seated outside a café in Garneau in cycling togs with ridges blown into his hair by the vents in his helmet, the tall, broad-shouldered Long more closely resembles another descriptor that’s been applied to him: triathlete. And this, along with the fact that he’s both gay and a lawyer, has something to do with how the idea for a new nightclub in Edmonton came about.

Though originally from Edmonton, Long moved to Calgary a number of years back to pursue his law career. Upon returning to Edmonton four years ago, he couldn’t help but notice a difference between the two cities’ queer communities.

“I came from a good mix of people in Calgary — they were athletic, they were outgoing, they were social, we belonged to community groups, I had a good social network. And when I arrived in Edmonton expecting to be embraced or at least acknowledged, there was nothing. So in the last four years I’ve been working hard to build a life inside and outside the gay community, and I’m sad to say that the community-building I’ve been trying to do hasn’t been all that successful.”

Long says his frustration connecting with Edmonton’s queer community was compounded when he decided to participate to the 2006 World Outgames in Montreal.

“There was a lot of disappointment in our showing in Montreal,” Long says. “Calgary had a smaller contingent and yet were far more visible. I was trying to go to Montreal as a triathlete and I could not find a group with some cohesion to it. That’s why I got involved with Team Edmonton.”

Formed in 2006, Team Edmonton is a group that brings together people from Edmonton’s GLBT community

with common interests in competitive sport, fitness, and recreational activities. Long says joining their board may have given him a point of entry into the community, but it didn’t totally alleviate his frustrations. “One of the things that’s been missing for me,” he says, “is a place where I can socialize with people of like mind, with the expectation that they’ll be accepting, that I’ll feel safe, that I won’t feel like I stick out.”

This situation became worse when The Roost, a popular downtown gay club, closed its doors in late 2007. Long says he’d toyed with the idea of opening a new meeting place for Edmonton’s queer community for years, but his lack of experience operating a bar kept him from doing anything about it. Then, six months ago, a friend offered to introduce him to some people who did know about running bars — the same group that currently operates Oil City Roadhouse, The Globe, The Bank, Fluid, and a handful of other popular watering holes and liquor domes around the city. They agreed with Long that there was a gap in the market as far as servicing Edmonton’s queer community went, but he says he had more in mind than just slinging drinks and pumping out dance music.

“When they started talking to me,” Long says, “it was a really interesting process because their vision was to identify and serve a niche market. My vision was to crowbar their niche wider and wider and then insert my vision into that. I said, ‘You really want to serve people? Let’s have that meeting space that’s open to [community] groups on slow nights, let’s give the whole club to groups on certain nights. This will be another option, it will be in the lineup of places that community leaders can access for meeting space, for fundraising opportunities, and for funding.’

“So the go-forward point was I said, ‘I’ll trade you your experience keeping the doors open and the lights on for, obviously, money and also my vision.’”

Thus, when Play opens this weekend, it will represent not just a new destination for party-loving clubgoers, but a new resource for Edmonton’s queer community. Divided into nightclub and lounge areas to serve differing tastes in public drinking establishments, Play will also provide meeting space for queer community groups on nights when the nightclub is closed. Long says plans are in the works to establish a fund that these groups can access to pay for their ac-



I want to take you to the gay bar | Grey Wyness, the general manager of Edmonton’s newest LGBTQ hangout, oversees the final stages of construction of Play Night Club. PHOTO BY ANDREW PAUL

tivities. There is a catch, however.

“This is going to be a well-run, clearly defined opportunity for community members to get their acts together if they want to access funds. They’re going to have to fill out an application, and they’ll have to make their case for why they need the funding. It’s only going to be a few thousand dollars at first but — and this is when the lawyer in me comes out — they’re going to have to be professional about it.”

One of Long’s goals is to foster a more concerted effort to represent Edmonton when Copenhagen hosts the World Outgames in 2009, then the Gay Games in 2010. While community-building is high on the list of Long’s priorities, he wants to make it clear that Play is first and foremost a place for people to come and have fun. And for that to work, Play has to be a queer nightclub in the broadest possible sense.

“Queer is not just gays or lesbians or transgendered people,” Long says. “It’s anyone who thinks those people should be able to be who they are in a public space. In order to meet the goals of my partners — i.e., to be financially successful — it has to be full every night that it’s open. In order to achieve my goal, which is to be inclusive and tolerant, it has to have everybody mixing together.”

That said, Play’s hiring and security practices will put GLBT patrons’ sense of comfort and safety first,

according to Long. But he adds that the club’s popular appeal will hopefully evolve to reflect the changes he sees in Pride events around the city. Where once the Pride Parade had an overtly sexual, in-your-face aspect, Long says the annual march has come to represent a shared desire for respect and tolerance across Edmonton’s various communities, regardless of orientation.

“It’s an interesting analogy,” he says. “The development of the Pride Parade in terms of seeking tolerance as opposed to an overt political statement is what this bar will be in the development of the nightclub scene for the queer community in Edmonton.”

Play opens Fri., Sept. 19 at 10220-103 St. For more information, visit www.playnightclub.ca.

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IMbibing • WINERIES • BY MELISSA PRIESTLEY | 186 words

Hundred-Mile Wines For Locavores

THE EN SANTÉ WINERY IS A PERFECT WEEKEND ROAD TRIP FOR WINE LOVERS AND ORGANIC FANATICS

Tickled pink at the thought of a winery only 90 minutes away from my home, my friend and I decide to pay the en Santé orchard near Brosseau a visit.

We roll up the driveway 15 minutes late, having taken a more roundabout route than we planned — ah, city kids; I knew we should have phoned for directions. Not to worry, however; Tonia Chrapko was waiting for us with a smile in the cozy farmhouse.

As we wait for some u-pickers to join us in the sunny kitchen, Chrapko chops up some cheese at the counter and gives us a brief history of the winery.

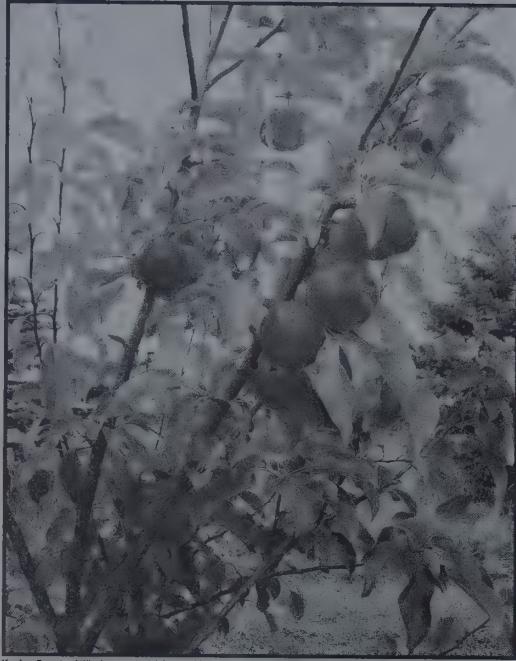
“Diversification” and “value-added” were the catchwords that did it,” she says as she recounts her father’s efforts to change Alberta’s winery laws. “The government talks about these things, but they realized they have to actually start doing it.” Prior to 2006, small-scale cottage wineries were prohibited and it took Tonia’s father, the late Victor Chrapko, several years of lobbying his MLA to get the laws changed.

Chrapko had been making wine for 20 years as a hobby. The family had farmed pigs until 1999 when they switched to orchard fruit — and producing fruit wines from the surplus harvest seemed the logical next step. The first two years of production focused on making the wines, and this year they’ve moved more into marketing, though after Victor’s unexpected death, his daughters have faced a rather steep learning curve when it comes to the business aspects of the winery.

After the fruit-pickers arrive and wash their chokecherry-stained hands, we pull up some extra stools and start sampling the wines, starting with the 2006 Campfire. “We actually designed this around a grape wine,” Tonia informs us. With a very dry, smoky palate, this would definitely appeal to the average red wine drinker — especially served with a chunk of meat.

In short order we move through the 2006 Adam’s Apple, 2007 Saucy Saskatoon, 2007 Raspberry Delight, 2006 Raspberry Passion, 2007 Kalyna Princess, and 2006 Calypso, and there was not a dud in the group. I particularly enjoyed the Raspberry Passion for its pretty pink colour and whiffs of something a little green and wild. The Calypso, made from rhubarb, is also wonderful. It smells like pie. I like pie.

The Kalyna Princess is made from



Kalyna Country | Who knew such pink fruit could grow in Alberta? PHOTO BY MELISSA PRIESTLEY

wild high bush cranberries native to the area, commonly known as “Kalyna Country” to the Ukrainian pioneers (“Kalyna” being the Ukrainian name for these berries). I note that the wine is like an olfactory snapshot of the cranberry.

The last wine, the 2007 Green Envy, is by far their most distinctive. I would never have guessed that it was made from alfalfa — it smells like strawberry jam and rosehips! “Only a few people in 100 can identify it correctly,” Tonia claims.

After finishing our tasting, Tonia leads us on a tour of the winemaking facilities and the orchard. Outside appearances are deceptive: who would guess this old, rather worn-out trailer houses Alberta’s first organic fruit winery? But the scaled-down equipment appears well-organized and eminently functional, despite the slightly cramped space.

“This is makeshift,” Tonia says. “My dad’s approach was ‘I don’t know if this is going to work, so I’m not going to invest in something big.’ What if the Alberta market wasn’t into it?”

As we wade through the long grass towards the orchard, Tonia tells us how her father worked with the University of Saskatchewan in developing different apples that will grow in this climate. “There’s a microclimate in the Gibbons-Redwater area that’s really well-suited to fruit and apples,” she says. “That’s why we have so many varieties — they were looking

for someone who would plant different kinds and monitor them.”

The fruit trees and bushes grow in rows that have a slightly wild look about them, a hallmark of organic farming. Many of the trees and bushes have been picked clean, though several trees still nod under the weight of cheery pink fruit.

None of the trees is terribly large, a result of Chrapko’s growing philosophy: “We like to keep the trees smaller so you don’t need a ladder to pick.” As we examine the ripe apples on one tree, Tonia asks if we know the trick to picking them. She recites the rhyme (“eye to the sky, and pull!”) and then demonstrates, turning the bottom upwards and pulling — and sure enough, the apple effortlessly parts from the branch. I ruefully recall my own recent apple-picking experience, which I spent yanking down on an apple, snapping the branch into the air, and sending half a dozen apples raining down on my head. In the future I’ll be adopting Chrapko’s technique — Newton, eat your heart out.

Though Tonia and her sisters are just starting out, they are optimistic about the future. I muse on her last few comments as we roll down the driveway. “Fruit wines aren’t like regular wine. Unless you’re huge, it’s not a salary.” Yet, as more of us become eco-conscious, it is certainly a blessing to know that there are some lovingly made, delicious wines to be had just a few miles from the city.



myLook

Kyp Malone & Tunde Adebimpe | a.k.a. TV On The Radio

BY ANDREA MCQUADE

My Look: KM: Three days old... Three days touring.

TA: Ready to go.

Hair: KM: Dandruff.

TA: Functional. Functioning.

Wearing: KM: (laughs)

TA: (laughs)

Into: KM: My rockin' job.

TA: I'm taking what they giving 'cause I'm working for a livin'.

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DINING • VIGNETTES! • BY SCOTT LINGLEY | 921 words

Weekend Lunch Grab Bag!

VISITING THESE ON-THE-GO EATERIES LEFT ME WITH A BURNT TONGUE AND A BURNING DESIRE TO EAT AT HOME

"Do you think I'm fucking with you?" said the bowl of tom yum koong. "Friend, I am not fucking with you." I looked around at the tables that were filling with Hoang Long's lunchtime rush. I couldn't ascertain whether anyone else's food was talking to them. Beyond the entrance, the part of West Edmonton Mall that emanates from the sprawling premises of T&T Asian Supermarket twinkled by the window with cartoon gewgaws, portraits of airbrushed Chinese pop stars, and festoons of gold and red.

The small bowl was so crammed that it resisted my spoon's first exploratory pokes. Copious slices of stewed carrot and celery crowded the pungent broth, a single plump shrimp, and something else. I fished out the small red tube and examined it. Now I could see what had been talking to me — it was the deadly bird's eye chili, the main spicy-fier of many a southeast Asian dish that charts a whopping 50,000-100,000 on the Scoville hotness scale. (A jalapeño, by comparison, rates 2,500-8,000.) I slurped a little broth seasoned with lime, shallots, fish sauce, galangal, and lemongrass. What I tasted was capsicum fire. Sweat filled the window wells of my eyes. My diaphragm convulsed, threatening unassuageable hiccups. My vision momentarily clouded over with a mist of red.

Tiny spoonful by tiny spoonful I soldiered on, pulling out not two or



Not One. Not Two. But Six | That's how many bird's eye chilis it'll take to roast your tongue. PHOTO BY EPIC PHOTOGRAPHY

three but six whole chilis. I have no proof of this, but I imagined — perhaps in a chili-induced delirium — that the somewhat dour waitstaff had retired to the kitchen for a good laugh. Wads of crumpled napkin, sodden with facial perspiration, were strewn across the tabletop. I needed a shower. All that for just \$3.50.

• Sometimes a menu written in questionable English can be a cheap source of amusement, and sometimes it can provide you with real insight into the dining experience that awaits you. Take the menu from Tacos La Mexicana Restaurant Inc. (8125-104 St.) — please! Along with blurry, green-tinted photographs of poorly lit food, the menu advises you of the restaurant's food that "It's Hot or Not!" There's certainly no easy way to anticipate which you're going to get. First I had the grilled chicken fajita burrito (\$4.99) which, despite the menu's claims, was not quite "filled" with shredded chicken, Mexican (or at least orange) rice, cheese, and salsa, and run through a sandwich press. It was obvious from this (and from the fact that La Mexicana is a halal Mexican restaurant) that authenticity doesn't figure into the recipes.

Since I still had plenty of room, I decided to order something else — the



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oddly named Swarma taco (\$2.49), which boasted marinated beef and chipotle salsa along with standard taco fillings inside its soft flour shell. I didn't notice the telltale smokiness of chipotle or the tang of marinade in the lightly heated ingredients rolled in a deflated-looking tortilla, but I did notice the whole thing only took a few bites to dispense with. And I still felt like I had yet to eat something.

In short, I most likely won't be taking my appetite for "traditional Mexican food with a special blend of spices and salsa from Mexico" back to La Mexicana, but they'll probably do just fine serving the less discerning post-last call traffic from nearby Whyte Ave. Allow me to extend you the invitation as it appears on La Mexicana's menu: .

"So, Be hurry & Try it today..... We appreciate to come in and to see you again!"

• A bright Sunday pushing 2 p.m. and still nothing in my stomach but a Bodum's worth of coffee. It occurs to me as I stroll the Ave. that the donair place across from the Commercial Hotel has changed its name again. Rodo's Donair is open to the street, venting loud music onto the sidewalk. The guy behind the counter of the tidy little joint calls me boss and takes my order for a regular cheese donair, for which he asks \$6.50.

Five minutes later I'm hunched over my foil-ensconced bounty, an amply sauced serving of peppery processed meat adorned with red onion, tomato, a slice of that nebulous white cheese, and lettuce in a pita. No problem there, though I'd still give the edge to Marco's Famous down the street for injecting some personality into those ingredients. The issue is that I can't hear myself chew, much less think over the idiotic hip hop blaring from the speakers. Now, I'm not afraid to call a motherfucker a motherfucker, but I tire quickly of rote misogyny and this has to be some of the most tiresome, most cliché biotch-hatin' I've heard in a while — definitely not the preferred seasoning to my meal. Far be it for me to tell anyone what they should listen to, but give us all a motherfuckin' break when we patronize your premises and save your retrograde tastes for the private confines of your crib or perhaps your pimped-out ride. Thanks, Rodo.

EVENTS

16TH ANNUAL TIBETAN BAZAAR WESTMOUNT HALL, SEP 20-25 At the door: Doors at 10 a.m. Info: 780-418-8340.

ELECTION DISCUSSIONS STEEPS TEA LOUNGE (1116 Whyte Ave.), SEP 2 Hosted by the Edmonton Young Communist League 7-9 p.m. Info: ycl@alberta.ca.

GOOD NEWS FOR A CHANGE - DR. DAVID SUZUKI MILLENIUM PLACE, SEP 23 Strathcona County, in partnership with Tree Canada presents Dr. Suzuki as the keynote speaker at the 2008 Canadian Urban Forest Conference. This year's theme makes the connection between Healthy Trees & Healthy People. Tickets thru Millennium Place in Sherwood Park or the Recreation Parks & Culture office. Info: www.cufc.ca.

HARVEST ART SHOW GREENLAND GREENHOUSE, SEP 21 Family event with marshmallow roast, hayrides, and costume. Julie Drew will be doing face painting, and the local artists will be in attendance. From 1-4 p.m. Info: 780-922-3179.

IF WALLS COULD TALK—A REMINISCENCE WEEKEND AT RUTHERFORD HOUSE RUTHERFORD HOUSE, SEP 18-21 Beginning with its Delta Upsilon occupation from 1940-1969, and then through its current use as a museum, this home has welcomed thousands of Albertans who all have stories to share about their experiences in this magnificent Post-Edwardian home. If you are interested in sharing stories, or to hear other visitors' stories, join us for our University of Alberta Homecoming Weekend event. 9 a.m.-5 p.m. Regular admission applies. Info: 780-427-3995.

MAKE IT BONNIE DONN HALL, SEP 20 A retail show devoted to creating positive and lucrative opportunities for artists, crafters and designers. Info: www.maketeamproductions.com.

PASS IT ON SHAW CONFERENCE CENTRE, SEP 18 Six world-renowned business leaders come together to pass on their secrets. 8:30 a.m. Info: www.passiton.together.ca.

PEACE & POWER: WORKING EFFECTIVELY WITH MALE YOUTH I EDMONTON BAHAI CENTRE, SEP 23 Learn to better understand male youth culture to effectively create a safe, socially responsible school culture featuring boys who are happier, positively engaged, and embodying their potentials. 9 a.m.-12 p.m.

THE STORY THAT BROUGHT ME HERE BOOK LAUNCH STANLEY A. MILNER LIBRARY THEATRE, SEP 2 A collection of works from 36 Alberta writers from 27 different countries of origin. Doors at 7:30 p.m.

TRANSIT CENTENNIAL WEEK CHURCHILL SQUARE, SEP 12-20 Various events to commemorate 100 years of public transit in the city of Edmonton including five music, historic transit and bus tours and much more.

MEETINGS

ACOA EVERY MON, INCLUDING HOLIDAYS, 7:30 P.M. 65MT, BRAESIDE PRESBYTERIAN CHURCH, #6 BERNARD DR. ST. ALBERT, CORNER OF BISHOP ST. & SINN WINTHUR CHURCHILL AVE. USE NORTH ENTRANCE. Twelve-step support program for adult children of alcoholics and dysfunctional families.

ALBERTA ENTREPRENEURS ASSOCIATION 3RD TUE EVERY MONTH 5:30-9 P.M. THE FACULTY CLUB, 11435 SASK ST. Guest speakers address topics of interest to burgeoning business folk, and allow for networking opportunities. Pre-register at www.aaa.ca.

EDMONTON NATURE CLUB MONTHLY MEETINGS, ROYAL ALBERTA MUSEUM, 12403 102 AVE. A informative monthly meetings with guest speakers. Info: Mark, 780-430-7134 or mrne@telusplanet.net.

FORWARD THINKERS TOASTMASTERS CLUB TUE, 7 P.M. STRATHCONA COUNTY BUILDING, 2001 SHERWOOD DRIVE, SHERWOOD PARK. Build confidence and communication skills. Info: 780-922-3835.

ILLUSIONS SOCIAL CLUB 2ND EVER MONTH, 8 P.M. WOODS, 2ND FL., 17723 JASPER AVE. Cross-dressers, transsexuals, friends, and supporters meet. Info: 780-387-3343 or groups.yahoo.com/group/edmonton_illusions.

IMAGES ALBERTA CAMERA CLUB 2ND AND 4TH THU EVER MONTH, 8 P.M. SEP-MAY PLEASANTVIEW COMMUNITY HALL, 10860 57 AVE. Presentations, speakers, workshops, outings, monthly and year-end competitions. Photographic enthusiasts of all levels welcome. Info: www.imagesab.com or Sheila, 780-469-9766; Murty, 780-452-6224.

INNOVATORS NETWORKING CLUB TUE, 11:30 A.M.-1 P.M. CAFE SELECT SOUTH, 109 ST. 84 AVE. Business networking group, mixer, and members drive. Info: Dwayne, 780-463-6240 or dwynneb@haken.ca.

MAK MENS GROUP EVERY MON, 7 P.M. Men's meeting and initiation. Info: www.mak.org or Garrett, 780-452-5107.

MORATORS TOASTMASTERS CLUB WED, 7-8:45 P.M. LONONDERRY PUBLIC LIBRARY, LONONDERRY MALL, 137 AVE. 66 St. Learn to speak clearly and with confidence in a supportive group. Info: www.norators.com.

NORWOOD TOASTMASTERS CLUB THU, 8-10 P.M. 10425 KINGSWAY AVE. Improve public speaking and communications skills in a fun and educational environment. Info: 780-456-3934 or www.norwoodtoastmasters.org.

POWER SPEAKERS TOASTMASTERS CLUB WED, 7-9 P.M. GRANT MACEWAN COLLEGE CENTRE FOR THE ARTS, 10475 KINGSWAY AVE. Learn to speak with confidence in a supportive environment. Info: 780-732-0193 or www.powerspeakers.ca.

SUPPORT GROUP FOR WOMEN'S ISSUES Weekly drop-in meetings, providing resources and information on self-esteem, mental health, and employment. Men welcome to attend. Info: 780-496-5930.

TOURETTE SYNDROME SUPPORT 1ST WED EVERY MONTH (OCT-JUNE), 7 P.M. ACADEMY OF KING EDWARD, 8525 101 ST. NORTH DOWNS. Meeting for TS adults and parents of TS kids. Info: 1-866-874-9764.

UPWARD BOUND TOASTMASTERS CLUB WED, 7-8:30 P.M. RM 601, NORQUEST COLLEGE, 10215 108 ST. Improve listening, speaking, and overall communication skills. Info: Roger 780-454-3720; Theresa 780-488-4098; or adamsr@telus.net.

WEST END TOASTMASTER CLUB TUE, 6:45-9 P.M. JASPER PLACE LIBRARY, 9070 156 ST. Friendly environment, personal progress and mutual support. Info: 780-495-5424.

WOW-WIRED ON WORDS SUN, 8 A.M.-11:30 P.M. THREE BANANAS CAFE, CHURCHILL SQUARE. An eclectic creative writing group welcoming both professional and amateur writers. Suggested donation \$10. Monthly meetings. Info: bewell2008@gmail.com.

YOUNG COMMUNIST LEAGUE 2ND FRI EVERY MONTH, 5 P.M. REMEDY CAFE, 8631 109 ST. For discussion topics and suggested readings. Info: www.facebook.com/group.php?g=55925104.

HEALTH & WELLNESS

CANADIAN NATIVE FRIENDSHIP CENTRE 11205 101 ST. A range of services for members of the Native community, low cost or free beds, housing and clothing referrals. Info: 780-479-1999.

CLUB LULU LULULEMON, 10544 82 AVE. Weekly activities to get you moving. Info: www.lululemon.com; 780-435-9363 or white-community@lululemon.com.

COMMUNITY WEIGHT-LOSS CHALLENGE VARIOUS LOCATIONS 5-week course on dieting and active lifestyles. Info: Carla 780-966-0185.

CONSTELLATION EVERY 1ST & 3RD WED, 7 P.M. 10437 87 AVE. A unique healing process, transforming past burdens into positive affirmations. Info: 780-957-9162 or constellation.ca.

FREE GYAS CLASS EVERY SUN, 6-7 P.M. LULULEMON ATHLETICS KINGSWAY ALL levels welcome, new styles each week, mats provided. Info: 780-471-1200 lululemon-community@lululemon.com.

GENTLE YOGA RADHA YOGA, 9946 87 AVE. Weekly classes in small group settings. Sunday Satayoga (by donation). Call for schedule and fees. Info: 780-432-3363 or www.rayoga.ca.

LIVING POSITIVE TUE, 7-9 P.M. 501, 9912 106 ST. Confidential space where POC people can discuss and share common issues of concern. A peer-driven AIDS service organization, providing direct support to people living with HIV in Alberta. Info: 780-488-5768 or edmivingpositive.ca.

LOTUS SOUL GYM YOGA STUDIO 10516 82 AVE. Multidisciplinary yoga studio offering drop-in and registered classes in hatha, vinyasa flow, Pilates, yoga for runners, pre-natal, post-natal, mommy & me, and partner workshops. All levels welcome. Info: www.lotussoulgym.com; 780-434-9642 or info@lotussoulgym.com.

MADELEINE SANAM FOUNDATION 3RD & 4TH SAT EVERY MONTH, 9 A.M.-5 P.M. FAUCET SAHAR-E-EAAN, 8406 91 ST, RM 3-B. An organization for the emancipation and autonomy of African women, providing programs on economy, community health, training in HIV-AIDS prevention, treatment, and harm reduction. French, English and African languages. Admission free for members, membership \$10. Info: 780-490-7332.

MEDITATION AND BUDDHIST TEACHINGS GADEN SAMTEN LING TIBETAN BUDDHIST MEDITATION SOCIETY, 17403 111 ST. Meditation and Buddhist teachings by resident teacher, Tibetan Buddhist monk Kusok Lobsang Dhamchoe. Beginners 7 p.m., Intermediate Wed 7 p.m. Advanced practices Sun 11 a.m. Info: 780-479-0004 or www.gadenamterling.org.

MAURICE NOW #150, 9405 50 ST. Recreation and physical wellness programs. Info: 780-471-3034.

RADHA YOGA VARIOUS LOCATIONS Classes include gentle hatha, hidden language/reflexive hatha, dream yoga, kundalini/power of choice and meditation. Info: 780-432-3363; class dates at www.radha.org.

RAJYA YOGA MEDITATION #208, 10102 105 ST. In association with Bhrama Kumaris World Spiritual Organization. Info: www.bks.org or 780-425-1050.

RESTORATIVE YOGA MON-THU BY APPOINTMENT, 10351 105 ST. Learn restorative, vinyasa yoga, and pilates for individuals and small groups. Eight class card pass for \$64. Info: 780-468-3732.

RIVER VALLEY RUNNERS TUE & THU, 5:15-6:45 P.M. RIVERDALE COMMUNITY HALL, 9231 100 AVE. Coached training for running on Edmonton's extensive river valley trails, includes warm up and cooldown. Info: www.rivervalleyrunners.net or 780-447-1900.

TOPS: TAKE OFF POUNDS SENSIBLY THU, 6:30-7:30 P.M. ALLENDALE COMMUNITY LEAGUE, 6330 105A ST. Weight loss support and information. First meeting is free. Info: TOPS499@hotmail.com.

TRANQUILITY MEDITATION & BUDDHIST PRACTICE WED, 7 P.M. 10502 70 AVE. Tibetan Kagyu tradition. Free, beginners welcome, instruction available. Info: Lama Ani Kunsang, resident teacher, 780-633-6157 or www.karmatashiing.ca.

TRUE YOGA JUST OFF WHYTE AVE AND 101ST We are the first yoga studio in the city to be offering babysitting services for mom's and dads so they can enjoy a quality yoga class while their little ones are cared for.

POWER SPEAKERS TOASTMASTERS CLUB WED, 7-9 P.M. GRANT MACEWAN COLLEGE CENTRE FOR THE ARTS, 10475 KINGSWAY AVE. Learn to speak with confidence in a supportive environment. Info: 780-732-0193 or www.powerspeakers.ca.

SUPPORT GROUP FOR WOMEN'S ISSUES Weekly drop-in meetings, providing resources and information on self-esteem, mental health, and employment. Men welcome to attend. Info: 780-496-5930.

LEARNING

AFRICAN DANCE CLASSES 10275 JASPER AVE. Movements of the Afro-Caribbean dance ensemble, offers African dance classes and workshops at all levels. Info: 780-415-5211 or www.movements.ca.

BEDOUIN BEATS MIDDLE EASTERN DANCE 2ND FLOOR 12136 JASPER AVE. For all skill levels. Info: 780-722-9773 or denise@raqabellaldance.com.

DIGITAL PHOTO WORKSHOPS AT MACEWAN 10465 155 ST. CENTRE FOR THE ARTS & COMMUNICATION CAMPUS 10479-430 or www.artstreach.org.

EDMONTON WRITERS' CENTRE STANLEY A. MILNER LIBRARY, #7 CHURCHILL SQUARE A creative space for writers of all genres and levels. Hours: Mon-Fri 9 a.m.-5 p.m. Sat 9 a.m.-6 p.m. Sun 1-5 p.m. Info: 780-486-7070.

FAVA WORKSHOPS The Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. Info: www.fava.ca; 780-429-1671.

FLAMENCO LESSONS SUN & MON, 2 P.M. 1030 3-30 P.M. Judith and Oscar Jose Garza teach both Flamenco dance & guitar. Info: 780-349-4843 or ojariguitar@telusplanet.net.

NORTHERN RIVER KARATE SCHOOL, TUE, THU & SAT. BELGRVIA COMMUNITY HALL, 11540 73 AVE. Weekly classes in Karate, Kobudo, Yoga, Qi-gong, and Sitting Meditation. Info: www.threeribbets.com.

SALSA LESSONS WED & THU, 11 A.M. KANTINA LATIN CLUB, 1065 109 AVE. Free salsa lessons every WED and THU. Info: 780-428-2665.

QUEER

ASAPE EDUCATION FACULTY, U OF A CAMPUS Focus group on sex and gender differences in education and culture. Pre-service and practicing teachers, community members welcome. Info: andre.grace@ualberta.ca or 780-492-0772.

EPS/LGBTQ LIASION COMMITTEE The EPS/LGBTQ

Union Committee is composed of a variety of concerned lesbian, gay, bisexual, transgendered, two-spirited, queer, ally, community members, and police officers. Email: epslgbtq@ualberta.ca or epslgbtq@shaw.ca.

TRANS EDUCATION & SUPPORT GROUP 1ST & 3RD TUE EVERY MONTH, 7 P.M. PRIDE CENTRE 9540 111 AVE. Trans-identified and questioning group for trans-identified and questioning people. Info: 780-482-1567 or lavon@pridecenter@ualberta.ca.

TRANS EDUCATION & SUPPORT GROUP 1ST & 3RD SUN EVERY MONTH, 2 P.M. PRIDE CENTRE, 9540 111 AVE. Provides support and education for transsexual, transgendered, intersex, two-spirited, and questioning individuals. Info: www.albertantrans.org or 780-488-3234.

TRANS EDUCATION & SUPPORT GROUP 1ST & 3RD TUE EVERY MONTH, 7 P.M. PRIDE CENTRE, 9540 111 AVE. Support meeting for transgender, transsexual, intersex, and questioning individuals. Info: 780-482-1567 or lavon@pridecenter@ualberta.ca.

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TRANS EDUCATION & SUPPORT GROUP 1ST & 3RD TUE EVERY MONTH, 7

MUSIC PREVIEW • WE SAY “DON’T LIE TO BORDER GUARDS” • BY RENATO PAGNANI | 588 words

The Party Leaves No Man Behind

A LESSON IN BORDER-CROSSING
FROM YOU SAY PARTY! WE SAY
DIE! LEAVES US ITCHING FOR A
GOOD OL’ CANADIAN BIKE RIDE

YOU SAY PARTY! WE SAY DIE!

w/ Winter Gloves, Beast, and Lioness. Sept. 18 (9 pm). The Pawn Shop (10551-82 Ave, upstairs).

Long before they became a band, the members of You Say Party! We Say Die! had another passion: riding bicycles. They even had a name for their bike gang — The Smoking Spokes.

“We weren’t a *gang gang*,” laughs Becky Ninkovic, who handles vocals for the dance-punk group. “There just wasn’t much to do in Abbotsford [B.C.] when we grew up; we had to create fun. We would go for these really long bike rides to find abandoned railroad tracks or some rooftop hidden away somewhere and we’d hang out and drink beers. Before we discovered music, that is.”

When it became too cold to ride bikes, the kids — who have been friends “forever,” according to Ninkovic — would jam in the basement of Becky’s parents’ house, and in 2003, You Say Party! We Say Die! was officially formed, the brainchild of bassist Stephen O’Shea and Krista Loewen, the band’s keyboardist. This deep-rooted friendship within the band is based on more than just a shared interest in two-wheeled transportation: they hold a strict a no-man-left-behind policy.

Case in point: When You Say Party! We Say Die! set out for what would have been their first major tour of the United States in 2006, they encountered a big problem. As they approached the border, they realized their paperwork wasn’t in order — the visas they needed to perform in



Banned Until 2011 | But it's nice to have You Say Party! We Say Die! all to ourselves for a while. PHOTO SUPPLIED

the States hadn’t come through. Like most bands would in a similar situation, they tried their luck anyway.

“We were waiting on a phone call about our documentation, and we had to get to Seattle for a show that night,” explains Ninkovic. “So we figured we’d try an old trick of the trade in order to get across the border.

“We had some recording time booked in Los Angeles, so we said that’s why we were crossing the border,” she continues. “They actually

went online and found a list of dates that we were scheduled to play, and we said that we were going to cancel those but just hadn’t yet. They called one of the venues and the promoter was like, ‘Oh yeah, You Say Party! is supposed to play here tonight, we’re just waiting for them to show up.’ Then it really looked like we weren’t telling the truth, and that’s when the headache really began.”

The headache Ninkovic speaks of is a legal one: when the border au-

thorities realized what was going on, the band was detained and O’Shea was thoroughly interrogated. He was then banned from entering the United States for five years, which left the band in a predicament — send Steven home and play without him in Seattle, then find someone else to replace him, or cancel the tour altogether.

For You Say Party! We Say Die!, there was only one course of action. “Other people have suggested getting

a replacement for Stephen if we want to play in the States,” Ninkovic says, “but it has never felt right to us. He’s the one who really started the band. We couldn’t play without him.”

As the band begins another tour of Canada, this time in support of their newest release, a remix album titled *Remik’s Cube*, their inability to play on American soil until 2011 doesn’t seem to faze them.

“The States will still be there,” Ninkovic says slyly.

HOT TICKETS • MUST-SEE SHOWS

HOWLS OF OUTRAGE

We Are Wolves

Pawn Shop • Sept. 24
\$12 | At the door

If you hear bone-chilling howling emanating from The Pawn Shop next Wednesday, don’t be alarmed; it’s only alpha male Alexander Ortiz leading his pack of Francophone synthetics yowling into the West through “a post-punk landscape with analog trees.” These nomadic beasts have been on a long journey this year, and are now touring North America after wrapping up their first European tour earlier this summer. If you’re planning on going to the show, bring some fresh meat — the bloodier, the better.

MUST-SEE TV

Novillero

Velvet Underground • Sept. 20
\$10 | At the door

Though music is their first love, these guys’ résumés might lead you to expect it’s only a matter of time before they lay down their instruments and take up acting. The group has appeared on a number of TV shows over the years, including *Monk* (season 5, episode 8), *Eureka* (season 1, episode 6), and *The Art of Carrying On*. Of course, they were playing themselves — but still, TV seems to be a prime pastime for this “mod-pop” indie quintet from Winnipeg. Hey, even *The Flaming Lips* once appeared on *Beverly Hills 90210*.

PITCHING WU

Method Man & Redman

Edmonton Event Centre • Sept. 20
\$49.99 | Ticketmaster.ca

The Wu have been around for a while now, and even though Ol’ Dirty is dead, our pals Red and Meth are still going strong. So here’s a bit of Wu-Tang trivia for all you culturati out there. Which of the following are favorite pastimes of these two Clan members?

- (a) smoking blunts
- (b) white women
- (c) not being fucked with
- (d) all of the above

If you picked D, you would be correct. Good job! We do hope you feel special.



Little Pigs, Little Pigs, Let Us In | We Are Wolves stalk into Edmonton on Sept. 24. PHOTO SUPPLIED

Bug Out Your Ears

Bug Tops | The Bug's first album was conceived as a surrogate soundtrack to Coppola's breakout thriller *The Conversation*. SUPPLIED

London's Kevin Martin May Be the Linchpin of Dubstep, But He Quite Enjoys the Antagonism of Post-Punk

THE BUG

w/ Warrior Queen and guests. Sept. 21 (9 pm). Starlite Room (10030-102 St.). Tickets: \$10, available at the door.

Now that AMC's '60s period drama *Mad Men* has become the toast of critics, the network has its sights set on the 1970s with a series adaptation of Francis Ford Coppola's classic 1974 surveillance thriller *The Conversation*. The news is music to the ears of U.K. dubstep and dancehall producer Kevin Martin. A huge fan of the film, his alias "The Bug" was partly inspired by the film's jittery protagonist, Harry Caul, played by Gene Hackman. In fact, Martin's first project as The Bug was 1997's *Tapping the Conversation*, an album conceived as a surrogate soundtrack to Coppola's taut drama.

As tapping phones and video surveillance are now touted as safeguards for democracy, the politically conscious Martin says he's excited and curious to see them examined through the lens of the '70s. He doesn't, however, look back on his first forays into production as The Bug quite so scrupulously.

"I never really pursued *Tapping the Conversation* as a solo project," Martin says, "so much as a way of learning how to use a bunch of equipment I had just bought with money I had gotten from a deal with a major la-

bel. I've always been a fan of paranoid thrillers and apocalyptic sci-fi, and that first Bug album was really experimental and just me getting comfortable with my gear and the musicians I had been working with. It doesn't really have any correlation to what I do now."

The Bug handle eventually became synonymous with a tougher take on reggae, and Martin's watershed moment came with release of his 2003 album *Pressure*. Featuring a slew of vocal collaborators (Tikiman, Daddy Freddy, Roger Robinson, Singing Bird, Toastie Taylor, Wayne Lone-some, and He-Man), *Pressure* showcased Martin's predilection for organ-jarring bass while drawing upon his gritty, grimy, experimental roots. Today, *Pressure* stands as a pivotal album in a relatively new genre: dubstep.

Martin has lost none of his heavy-handedness on his new album, *London Zoo*, which boasts the vocal talents of Tippa Irie, Ricky Ranking, Flowdan, and Roger Robinson. The album also features two vocal cuts by Jamaica's Annette Henry (aka Warrior Queen), who joins the Bug on his current tour. The coining of the term "dubstep" has inarguably been a unit-shifting boon to Martin. But despite his status as dubstep's linchpin, he can't help but think that all that sub bass has inadvertently made the genre a bit leaden.

"When I made *Pressure*," he says, "I was still trying to find my voice. I found myself removing the stuff

from dancehall reggae that I didn't enjoy — like the cheesy, crowd-pleasing elements and lyrics — and replacing it with the stuff I did, like the antagonistic post-punk sickness. *London Zoo* is really a reflection of my environment, but dance music is really best reflected in singles as opposed to albums. And much of the current dubstep scene is reflected by singles. In the last few years, I honestly haven't followed much of it. Personally, I identify *London Zoo* more with new albums by The Roots and Erykah Badu. I've been listening to a lot of Erykah Badu lately."

And a good many people have been listening to *London Zoo*, if the rapid increase in hits on Martin's MySpace page is any indication. One of The Bug's most unexpected fans is Trent Reznor, who invited Martin and some of his MC collaborators to join Nine Inch Nails on an upcoming tour. Naturally chuffed at the opportunity, Martin admits to being a little daunted by the prospect of opening for NIN for two months — which is why he only agreed to two weeks.

"Frankly, the idea of playing in stadiums still sounds a bit crazy to me," he laughs. "On the day that *London Zoo* got mastered, I felt like weeping. I thought I'd blown it, that I'd made an unlistenable monstrosity. Of course, I'm glad to have been asked, but I'm still a little insecure about the reception that my music is going to receive from those kinds of crowds. And I honestly don't want to be away from the studio for too long."

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MUSIC PREVIEW • **BLUE LADY** • BY KATHLEEN BELL | 185 words

Ndidi In A Blues Dress



Our Lady Of Sorrows | Ndidi Onukwulu keeps an upbeat rhythm – even though she likes the odd stroll through the cemetery. PHOTO SUPPLIED

VANCOUVER'S RESIDENT WICKED LADY SAUNTERS UP TO THE MIC WITH HEARTBREAK IN MIND

NDIDI ONUKWULU

Sept. 21 (8 pm). Myer Horowitz Theatre (8900-114 St., U of A campus). Tickets: \$23.50 in advance at [Tiketmaster.ca](http://www.tiketmaster.ca), \$30 at the door.

When a lady sings the blues, it's guaranteed there's a broken heart trying its best to keep beating between every deep breath. The great thing about the blues, however, is that with each of those sorrowful

...THE WORLD IS IN EXTREME SUFFERING ON A REGULAR BASIS. YOU CAN HEAR AN ARGUMENT ON THE BUS, YOU CAN SEE SOMEONE SLEEPING IN THE STREET, YOU CAN HEAR A STORY OF SOMEONE BREAKING UP OR WATCH THE NEWS, AND IT'S ENOUGH TO WRITE A PLETHORA OF BLUES SONGS.

gasps, the heart gets stronger – and, more importantly, so does the voice. So it's no surprise to learn that Ndidi Onukwulu's latest album grew out of a shattered relationship.

"The inspiration sort of came, I think, a lot came from that breakup [and] from going to cemeteries," Onukwulu says. "I have a fascination with cemeteries, so I like to go and look at initials on tombstones and make up stories about people. So what I started doing was thinking about death in terms of relationships, which isn't a real death but it's a disconnect."

It was December 2006 when a

"massive separation," as Onukwulu calls it, sparked a creative flame, which burned brightly through 2007 in the sassy singer's cold Toronto apartment. The result is *The Contradictor*, a record that goes down like a kick of warm coffee on a rough morning, with just as bitter an edge.

"That title came about after someone very close to me observed that nature of my personality and does so on a pretty regular basis," explains Onukwulu. "And it applies to the songs. The themes are quite sad – lyrically and tonally it's not super-happy, like 'love, love, love.' It's like

'death, death, death,' broken heart, yeah, it sucks. But the music is pretty upbeat, so that in and of itself is a contradiction."

Taken on their own, the lyrics on *The Contradictor* could leave you with the wrong impression of Onukwulu. She may sing the blues, but she isn't a blue person. "I'm actually a very positive person," Onukwulu says. "I think that it's easy to write songs of pain because if you look around, the world is in extreme suffering on a regular basis. You can hear an argument on the bus, you can see someone sleeping in the street, you can hear a story of some-

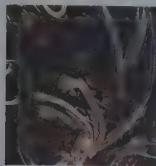
one breaking up or watch the news, and it's enough to write a plethora of blues songs."

She speaks about the genre with great consideration and sensitivity, but Onukwulu doesn't have one of those "When I was five I decided to be Bessie Smith" stories. Although she was listening to the likes of Muddy Waters and Howlin' Wolf as early as 10 years old, it wasn't until her late teens, when her friends heard her sing, that Onukwulu even thought of making singing her career.

"We used to do this thing called 'Star Search,'" Onukwulu says.

"Before going out to the clubs, you would do a talent, just for fun. I started singing."

The Contradictor, however, is not simply the product of a karaoke session. More than simply being able to reproduce the aesthetics of the blues, Onukwulu *understands* the blues. "That's why people feel better, sometimes, after listening to really sad music," she says, "because they're not alone. Somebody else has gone through it. It can either perpetuate the mood or alleviate the mood. The choice is up to the listener. But I sort of feel like it's the fact that you're not alone. It gives hope."



THE CITY STREETS

Concentrated Living
(Paperbird)

★★★★★

It's been a long time coming, but between swigs of cheap wine, deathwish winter tours, and passing out in your hallway closet, Edmonton's favourite pill-poppers have managed to release a sophomore album that tugs at your heartstrings and your corroded liver.

Concentrated Living is mostly narrative, like an old western story-song filtered through Kerouac and Li Po. Bukowski and The Replacements. The Streets made their bones on the road, and this disc shows they have the bruises to prove it.

Singer Rick Reid is no stranger to loss and longing, but the man knows the flowers of heartbreak can be beautiful in hindsight. "My friend was there when I ran into the street / The truck was gone, so was her little heartbeat," he sings on "Ballad of a Blind Dog," the group's tearjerker (take on Old Yeller — and you know damn well that every word of it is true).

A petty Edmonton expat once wrote an open letter to the group stating "You're not Bruce Springsteen, I think you should lay off," but The Boss hasn't written a song half as good as these in years, so maybe the rest of the world should lay off and let The City Streets do their thing.

TRAVIS SARGENT

THE CLIPS

Matterhorn
(Unfamiliar)

★★★★★

THE CLIPS (MATT MITHRUSH)



Being a Vancouver expat, you can imagine my frustration at discovering two excellent West Coast bands — Mother Mother last week, and now The Clips — only now that I've moved an entire province inland. The strutting indie-rock freakouts on the latter's debut, *Matterhorn*, make those nostalgic pangs ache all the harder. The Clips write shoutable choruses, powerhouse rhythms, and seem like one massive, calcuated attempt to make kids dance. They're LCD Sound-system with a real backing band, or The Rapture with a longer attention span. At their best, as on "Kassel" and especially "Eyesuck," Ed Van Beerman's vocals float breezily over the rest of the band's barrage, led by well-placed keyboards and a hapless snare drum that gets thoroughly pummeled in all but the slowest songs. And for all there is to ogle already, *Matterhorn* is still the work of a relatively young band. Barring a disastrous sophomore slump, they might have even better tricks up their sleeves next time around.

MICHAEL HINGSTON

AMANDA PALMER

Who Killed Amanda Palmer?
(Readrunner)

★★★★★



Nope, she's not related to the *Twin Peaks* Laura Palmer. The Amanda Palmer here is that familiar, grape-lipsticked, smudgy black eyelined face from everyone's favourite crash-cabaret punks. The Dresden Dolls. In her debut solo effort, Palmer packs a wallop of smashy heavy piano overlaid with her recognizable contralto drawls and hollers (contrasted, if only for a moment, with a nice 'n' high Annie Clark on the Rodgers and Hammerstein cover "What's the Use of Wond'r'in?"). Not surprisingly, there's some pretty dark lyric material here — most notably in "Oasis," a punchy, surf-rock sorta ballad about a girl getting raped and subsequently having an abortion. There's plenty of pithy, smarmy jabs at pop culture too. I particularly enjoy her bemusedly whispering, "What the fuck is up with this shit?" on "Guitar Hero." Though the artwork and liner notes by Neil Gaiman may lead you to believe this is a concept album, these sadly have little to do with the tracks, and more to do with extra merch ops.

PAULINA MITHRUSH

KIMYA DAWSON

Alphabutt
(K)

★★★★★



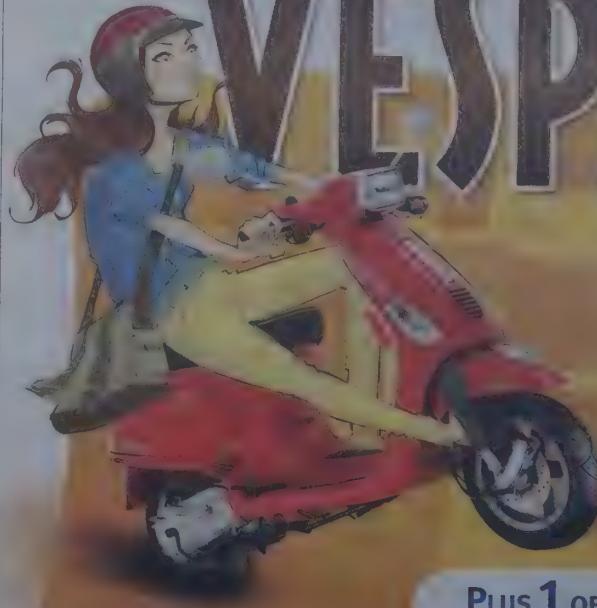
As both a solo artist and member of The Moldy Peaches, Kimya Dawson has made a career out of creating children's songs for grownups, so it's not surprising to see her doing an album like *Alphabutt*, which is aimed directly at children (and the parents trying to potty-train them). Some songwriters would hesitate to record a song like "Pee-Pee in the Potty" ("Pee-pee in the potty! / Starts as milk from mommy! / Then that goes through your body!"), but Dawson has no problem approaching kids on their poop- and fart-obsessed level. The title track is a hilariously scatological tour through the alphabet where "D" is for doo-doo, "E" is for elephant doo-doo, "F" is for fart, and "G" is for gorilla fart. (And "H" is for huge gorilla fart!) *Alphabutt* will reduce any four-year-old to helpless giggles, hopefully softening them up for the political messages later on: "Sunbeams and Some Beans" stands against corporate farming while "We're All Animals" is Dawson's explanation for why she doesn't shave her legs.

PAULINA MITHRUSH



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MUSIC BUZZ • MUNICIPAL HAPPENINGS | 721 words

Blaggerbass, Evilglen, And Org666 Walk Into A Bar...



WILDLIFE FISH GRIWKOWSKY
**FISH CATCHES UP WITH DEAD
JESUS AND ALL THE EVIL
GOINGS-ON, WHILE CRUISE IDOL
NEARLY SINKS HIS SHIP**

"We are some ridiculous sons of bitches," Lord Bedingford IV tells me early in the conversation about what *Dead Jesus* is up to. I'd heard the bloodsoaked death metal band was putting out a novel and, marooned on a cruise ship in Alaska, I had to miss their latest show last weekend.

The Lord explained the concept to me before taking off on a cross-country tour.

"Honestly, close friends have to ask themselves whether or not we can possibly be serious. I wonder sometimes myself.

"This is the best we have ever done. It's like finally having sex with an Asian nurse. It's a matter of combinations, in the sense that you can have the most talented bastards in the world around you, or people like myself, with no talent whatsoever. If it's not working, best to nip it in the bud.

"We will never undertake a project of this magnitude on our own nickel again," the hairy, self-appointed earth-rumbler continues. "For an idea that swam out of a bottle of Jack, it seemed innocent enough at the time, but had we known what sort of uterus-warping labour pains this one was destined to give us, I think I would have kept my mouth shut. *god and the Devil* touches on the premises of the novel a couple of times, but it's not the soundtrack or anything.

"For the first time in more years than you can shake a leper at, the three founding members are working together again. That would be myself, Org666, and Evilglen. It's not like we had any rifts between us at any point, but I had some business on the west coast that took me in another direction for a while. I can't get away from these fucking people. But enough about the old guard, there's fresh blood too. We have Father Twelve on drums — I'm not going to tell you how he got that name — who not only knows his way around the kit, but is also one of the most

prolific wenches I have ever known. Honestly, that guy is an absolute libertine. And then there's Blaggerbaas on lead guitar. What can I say about Blaggerbaas that won't sound hyperbolic? Let's put it this way, when he joined the band we turned a corner. He stirred up all of those latent possibilities that we were unable to fully exploit before, know what I mean? It's a case of finally having the tools with which to actualize what's in our heads, which is great for us but bad for society, I think."

Last week we talked about how diaper-fillingly lame cruise ship music is, and it only got fucking worse with time, culminating in *Cruise Idol*, which nearly made me leap to my death into the frozen water. But seeing as the theme of this column is "wildlife," I happily report seeing various black bears, eagles, and even a friendly seal who poked his head out of the water and stared at me near the Skagway airport, which as a building seated fewer people than the small plane in which we floated over the glaciers. Down in Ketchi-

**HAD WE KNOWN WHAT SORT OF UTERUS-WARPING LABOUR
PAINS THIS WAS DESTINED
TO GIVE US, I THINK I WOULD
HAVE KEPT MY MOUTH SHUT.**

kan, the life cycle of the salmon was ending disgustingly on every shore, millions of fish dying and dead in the waters as the town itself struggled with a tourist strip mostly owned by the cruise lines, as one driver complained.

Political allegiance among the human animals in the run-up to America Votes '08 was fairly split between Obama and, as they see it, not McCain but Palin — the evangelical, anti-abortion, pro-death-penalty mega-MILF who would be completely happy if Jesus arrived from space surfing a silver cross and cut the planet in half with a sword. Besides the home-state thing, it's a throwback to all the fishing and forestry limitations which happened back in '97, making "Clinton" a dirtier word than even "Nixon."

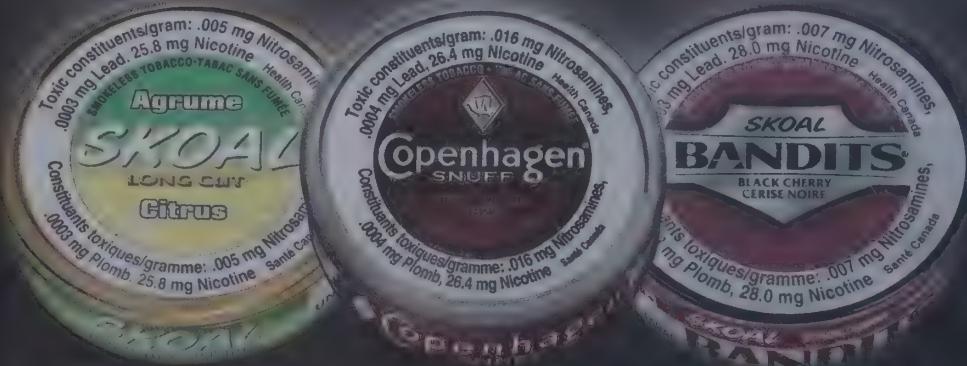
Alaska is, of course, a very expensive place to keep connected to the lower 48. But the natural details, like the glowing blue cracks in the ice or even a seagull chewing on dead salmon off Main Street, make it one of the rarest places on Earth. Maybe Palin has a point: the fucking Rapture would certainly make it a lot more peaceful.

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SEEN IT LIVE · GREAT GIGS YOU MISSED LAST WEEK



Uke Solo! Jill Pollock sings about her box as she rocks the socks off the crowd at Edmonton's first ever ukulele festival in the Likwid Lounge. PHOTO BY ANDREW PAUL

AGAINST ME!

EDMONTON EVENT CENTRE · SEPT. 12

While the boys and girls in the pit didn't stop much to see what was happening onstage Friday night, those of us bouncing in the background trying (unsuccessfully) to avoid sweat transfer got a look at a band having a blast.

The trademark stoicism of Against Me!'s press photos was abandoned; instead, the band wore brilliant smiles and oozed energy. While frontman Tom Gabel tried his best to pop a blood vessel in his temple, Andrew Seward threw his bass up over his head — a move normally reserved for hair metal guitarists. And as it turns out, James Bowman may have a prettier voice than Tegan Quin, as he passionately demonstrated when he filled in for her on the duet "Borne on the FM Airwaves of the Heart."

For a tough-looking genre, punk fans

are actually pretty sensitive and Against Me! tried their best to keep everyone happy by cutting the setlist pretty much down the middle — half pre-New Wave, half post-New Wave. Old fans got to declare their longtime dedication by screaming "I'm drinking Irish tonight!" during "Pints of Guinness Make You Stronger," and new fans got to bop along while trying to sing the "ba-ba-ba's" of "Trash Unreal" (easier said than done). Against Me! may be against many things, but Edmonton is not one of them.

KATHLEEN BELL

TV ON THE RADIO

STARLITE ROOM · SEPT. 10

What can be said about TV on the Radio that hasn't already been said about the Great Wall of China or the Taj Mahal or even Machu Picchu? In other words, if you were one of the lucky few who got

to witness the sexual poetry and sonic bliss of the Eighth Wonder of the World last Wednesday night, consider yourself blessed.

From the moment the first note of

"The Wrong Way" rang through The Starlite Room, the collected hipsters, indie kids, music geeks, and the odd fratboy were immediately enthralled, as if some modern Pied Piper had come to carry us away into a night of audio carnage. From singles "Wolf Like Me" and "I Was a Lover" to new material like "Golden Age" and even a semi-rockabilly version of "Satellite," the boys of TVOTR delivered musical mayhem to every single person in the sold-out crowd. The final blow was my favourite: "Staring at the Sun" left all of us a little dizzy and dazed as we stumbled into the cold chill of a dark September night.

JAY HIGGS

VENUE GUIDE

180 DEGREES RESTAURANT & NIGHTCLUB 1070 107H AVE. 780-435-9050.

EDDIE SHORTS 1070 124H AVE. 780-435-3663.

ELEMENT LOUNGE 1080 106H AVE. 780-420-1530.

EMPIRE BALLROOM WEM, UPPER LEVEL PHASE II, 780-486-9494.

EMPEROR'S ALE HOUSE 997 820H AVE. 780-750-2754.

ESMERELDA'S THE RAMADA ON KINGSWAY, 1034 KINGWAY AVE. 780-435-7320.

EXPRESSIONZ CAFE 1025 107H AVE. 780-471-9125.

FESTIVAL PLACE 100 FESTIVAL WAY, SHERWOOD PARK 780-464-1320.

FIDDLER'S ROOST 8906 99TH ST. 780-439-9788.

FILTHY McNASTY'S 2ND FL., 10511 82ND AVE. 780-432-5244.

FORT GAMING LOUNGE & SPORTS BAR 13403 FORT RD. 780-406-2916.

FOUR ROOMS 137 CITY CENTRE EAST, 780-426-4767.

FOX PUB 1025 105H AVE. 780-490-0680.

FRESH START BAKERY & BISTRO 484 RIVERBEND

SQUARE, 780-433-9623.

FUNKY BUDDHA 10341 82ND AVE. 780-433-9676.

GAS PUMP 10160 114TH ST. 780-488-4493.

H2O CLUB BAR & LOUNGE 10044 82ND AVE. 780-433-5794.

HALO 1058 JASPER AVE. 780-423-4256.

HAWKEYE'S TOO 10044 102ND ST. 780-427-9898.

HENSON SOCIAL CLUB 1520 A STONY PLAIN ROAD. 780-756-6010.

HILLTOP PUB 8220 106TH AVE. 780-490-7359.

HOLIGANZ PUB 1024 124TH ST. 780-452-1168.

HULBERT'S 7601 115TH ST. 780-436-1161.

IVORY CLUB & EBONY LOUNGE 2340 CALGARY TR. 780-465-6000.

JEFFREYS CAFE & WINE BAR 9540 142ND ST. 780-451-8899.

JEKYLL & HYDE PUB 10209 100TH AVE. 780-426-5381.

JET NIGHTCLUB & SPORTS LOUNGE 9221 34TH AVE. 780-466-6552.

JOHN L. HAAR THEATRE 10045 105TH ST. CENTRE FOR

THE ARTS. 780-497-4340.

J.R. GRILL & 3901 105TH ST. 780-436-4403.

JUGS PUB 750 82ND AVE. 780-458-4046.

JULIAN'S PIANO BAR CHATEAU LOUIS, 1777 KINGSWAY

AVE. 780-452-7700.

KEEP IT SIMPLE (KIS) CLUB 11720 82ND ST. 780-471-4705.

KNIGHTS PUB SOUTH 1919 105TH ST. 780-461-0587.

LB'S PUB 23 ZAKINS DR., ST. ALBERT, 780-460-9100.

THE LOCKER ROOM 10209 100TH AVE. 780-421-8892.

MCDOUGALL UNITED CHURCH 1025 101ST ST. 780-428-1816.

MEGATUNES 1035 82ND AVE. 780-434-6342.

METRO BILLIARDS 10250 106TH ST. 780-990-0704.

MOJO'S PLACE 1015 88TH AVE. FORT SASK. 780-992-0505.

MONA LISA PUB 9506 118TH AVE. 780-477-7752.

MORANGO'S TEK CAFE 1018 79TH ST. 780-450-9906.

MURRIETA'S 1002 82ND AVE. 780-438-4100.

MUTTART HALL ALBERTA COLLEGE, 10050 MACDONALD

DR. 780-451-5040.

NAKED CYBER CAFE & ESPRESSO BAR 10354 JASPER

AVE. 780-425-9730.

NEWCASTLE PUB & GRILL 6108 90TH AVE. 780-490-1999.

NEW CITY 10010 105TH JASPER AVE. 780-429-CLUB.

NIKITA'S 10162-100A ST. 780-414-0606.

NORTH GLENORA COMMUNITY LEAGUE 1335 109A AVE. 780-452-6610.

O'BRYNES IRISH PUB 1016 82ND AVE. 780-414-6766.

ON THE ROCKS 11740 JASPER AVE. 780-482-4767.

THE OVERDRIVE 16104 104TH ST. 780-439-9485.

THE PAWN SHOP 2ND FL., 10551 82ND AVE. 780-432-0814.

PEPPERS 2ND FLOOR WESTMONT CENTRE, 113TH AVE. & 135TH ST. 780-451-8022.

PLEASANTVIEW HALL 10808 5TH AVE. 780-434-2870.

QUEEN ALEXANDRA HALL 10425 UNIVERSITY AVE. 780-439-9046.

RAMADA SOUTH 5359 CALGARY TRAIL. 780-434-3431.

RATT 7TH FL. SUB. 104 CAMPLAND AVE. 780-492-2153.

RENDEZVOUS 10108 104TH ST. 780-444-1822.

ROBERT TEGLER STUDENT CENTRE 1728 ADA BLVD. CONCORDE CAMPUS 780-479-8461.

THE ROCK PUB #570 ST. ALBERT RD. 780-458-5571.

ROSARIO'S PUB & KARAOKE CENTRAL 1175 108TH AVE.

AV. 780-447-4772.

ROSE & CROWN PUB 10225 101ST ST. 780-426-7827.

ROSIE'S BAR & GRILL 10475 80TH AVE. 780-439-7211.

LIVE MUSIC

THURSDAY

ALTERNATIVE

BEAST THE PAWN SHOP Feat: Betty Bonifasi and Jean-Phi Goncalves. Info: www.myspace.com/beatboud

DJS/CLUB NIGHTS

DJ HARRY JAMES THE DOCKS Every Thu.

HIGHER LEVEL THURSDAYS LEVEL 2 LOUNGE Drum & bass with DJs Drednought, PhatCat, MC Elite, and guests. Every Thu.

I LOVE BOS NEW CITY LIKwid LOUNGE with Dexter Nebula & Anarchy Adam. Every Thu.

JUNIOR BROWN RED STAR Every Thu.

MIA FELLY BUDDY'S with DJ West Coast Baby Daddy. Every Thu.

PUB NIGHT THURSDAYS THE BANK Every Thu.

SALSA STYLE THURSDAYS THE BANK ULTRA LOUNGE Every Thu.

URBAN SUBSTANCE THURSDAYS GINGER SLY LOUNGE with Urban Substance Sound Crew. Every Thu.

FRIDAY

ALTERNATIVE

BRIAN GREGG THE CARROT COMMUNITY ARTS COFFEEHOUSE Show starts at 7:30 p.m., \$5 at the door.

SLOAN URBAN LOUNGE with Will Currie and the Country French. Doors at 9 p.m.

TERRY JORDEN ZENARIES Piano Music. 5-7 p.m.

BLUES & ROOTS

COPNPUNCHER HAVEN SOCIAL CLUB Feat: Leon Byan, Sherry Lee Wilos and Her Handsome Fellas. Doors at 8 p.m. \$10 at the door. Info: 780-756-6010.

MISTER LUCKY BELL AND COURT No cover, doors at 8 p.m.

ROBIN KELLY CASSINO EDMONTON Elvis tribute. Info: 780-463-9467.

SLOWBURN O'MALLEYS IRISH PUB Doors at 9 p.m.

DJS/CLUB NIGHTS

BITCH BITCH BITCH NEW CITY SUBURBS Every Fri.

CONNECTED FRIDAYS THE BANK ULTRA LOUNGE Local house & international guest DJs. Every Fri.

DI CLAY STONEHOUSE PUB Every Fri.

DI EDDY TOONFLASH BUDDY'S Every Fri.

DI LOOSE CANNON IRON HORSE Every Fri.

DI SHAWNBINS THE ROCKS Every Fri.

FORBIDDEN FRIDAYS EMPIRE BALLROOM Every Fri.

FORMULA FRIDAYS LEVEL 2 LOUNGE DJ Groovy Cozy, DJ Fuzz, Every Fri.

FRIDAY NIGHT FREAK OUT NEW CITY LIKwid LOUNGE with Anarchy Adam and G-Whiz. Every Fri.

JUICY DJ SUEDE LOUNGE

Every Fri.

THE MOD CLUB HALO Soul, R&B, Indie, Brit pop, new wave, reggae & classic punk, DIs Blue Jay & Travy D. Every Fri.

NEON NIGHTS THE BANK Every Fri.

RED FRIDAYS THE DOCKS Military appreciation night. Every Fri.

ROCK THE GLOBE WEEKENDS GLOBE TAB BAR & GRILL Every Fri.

SEXY FRIDAY 180 DEGREES Reggae and Top 40 with Generation INEX & DJ's-Unit. Every Fri.

JAZZ

THE HADLEY CALIMAN QUINTET YARDBIRD SUITE Doors at 8 p.m. Info: www.yardbirdsuite.com.

POP & ROCK

KORY WLOS YELLOWHEAD CASINO Info: 780-424-9467.

SATURDAY

ALTERNATIVE

CANCER BATS WITH BLACK LUNGS AND JOHNNY

TRUANT THE STARLITE ROOM No minors, doors at 9 p.m. Info: www.tiketmaster.ca.

DANGEROUS GUIDE BE HUNTER PUB Cover songs all night long. Info: 780-242-7877.

METHOD MAN & REDMAN EDMONTON EVENT CENTRE Doors at 9 p.m. No minors.

PORTAL JET NIGHTCLUB & SPORTS LOUNGE CD release party. Doors at 9 p.m. \$7 at the door. No minors. Info: www.jettightclub.ca.

SAMI "UNCLE SAM" ELBER EDMONTON EVENT CENTRE Jons Shamik Bilgi in opening for Method Man and Redman

on their Canada-wide Still High Tour. Info: www.edmontoneventcenter.ca.

TERRY JORDEN MURRIETA'S BAR AND GRILL Piano Music. 8-10 p.m.

UNCLE O'RAGE- LAST SHOW EVER RITCHIE COMMUNITY

CENTRE With Beija Flora, Pruhoda Rosa, Sex Party, Anoeta, Deluge and Aresive Cell. All ages. Doors 11:30 p.m.

WHISKY HIGHWAY COAST TO COAST PUB AND GRILL Doors at 9 p.m., \$5 at the door.

BLUES & ROOTS

MISTER LUCKY BELL AND COURT No cover, doors at 8 p.m.

RECOLLECTION BLUE BAND HAVEN SOCIAL CLUB Doors

11:30 p.m., \$10 at the door. Info: 780-756-6010.

SATURDAY AFTERNOON JAM BLUES ON WHYTE Hosted

by Angela MacLean, every Sat.

SLOWBURN O'MALLEYS IRISH PUB Doors at 9 p.m.

BLUES & ROOTS

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11:30 p.m., \$10 at the door. Info: 780-756-6010.

SATURDAY AFTERNOON JAM BLUES ON WHYTE Hosted

by Angela MacLean, every Sat.

THE CARROT ARTS COFFEEHOUSE 7-10 p.m. Music and

poetry open mic.

COAST TO COAST 9 p.m., 2 a.m. with Troy P Wright.

EXPRESSIONZ CAFE 1ST SAT EVERY MONTH 1-5 p.m.

MORANGO'S TEK CAFE 7-10 p.m. Hosted by Tommy. Info

www.morangostekcafes.com

THE NEW TAPHOUSE 3-7 p.m. Molson open stage. Hosted

by Carmen Cook.

XWRECKS 7 p.m.

SUNDAY

DUSTERS PUB Hosted by The Mary Thomas Band

EDDIE SHORTS 9 p.m. Hosted by Rob Taylor, instruments and gear provided.

HOOLIGANZ PUB Afternoon jam

hosted by Rock 'n' Roll Kenny.

NEWCASTLE PUB & GRILL 3-6 p.m.

Hosted by Willie James & Crawford.

O'BRYNE'S IRISH PUB 9 p.m.

Hosted by Joe Blid.

THE OVERDRIVE 1:30-5 p.m.

"Anything Goes" afternoon acoustic jam hosted by The Shufflebound.

SONG WRITER'S STAGE HUBERT'S 7:30 p.m.

11:30 p.m. Hosted by Rhea March. Info: www.huberts.ca

TEODY'S LOUNGE & EATERY 9:30 p.m.

MONDAY

THE IVORY CLUB 8 p.m. Hosted by Marty Vinko.

LBS PUB 9 p.m., 12:30 a.m. Hosted by Shaved Posse, Ken, Fred, Gordie, and Matt.

PLEASANTVIEW HALL 7 p.m. Acoustic fiddle jam

hosted by Wild Rose Old Time Fiddlers Society. Info: 780-474-5270.

ROSE BOWL/ROUGE LOUNGE 9 p.m.-12 a.m. with Mike McDonald and Sherry-Lee Wilos.

TUESDAY

THE DRUID 9 p.m. Hosted by Chris Wynters.

THE ROCK PUB AND GRILL 8:30 p.m.-1 a.m. Ammar's

Moose Head Jam, hosted by Mark Ammar, and Noel "Big Cat" Mackenzie. Every Tues. Call 780-458-5571.

SIDELINERS PUB 8 p.m. All Star Jam. Hosted by Alicia Tait and Ricky Sidecar.

WEDNESDAY

ROCKY'S 9 p.m. Hosted by Gordie Gant.

WILDCARD 9 p.m. Hosted by Gordie Gant and

Sherry Lee Wilos.

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On screen

“ HOW ABOUT BARNEY AND BJÖRK FLOATING WAIST-HIGH IN **A ROOMFUL OF GOO**, SLOWLY HACKING EACH OTHER WITH MACHETES? THAT'S POETRY, PEOPLE.

MOVIE REVIEW • **MACHETES!** • BY MICHAEL HINGSTON | 540 words

Björk And Barney Bathe In Blubber

THE PERPLEXING DRAWING RESTRAINT 9 STAGES AN ARTY BLOOD WEDDING ABOARD A WHALING SHIP

DRAWING RESTRAINT 9

Directed by Matthew Barney. Starring Matthew Barney and Björk. Metro Cinema (Zeidler Hall, The Citadel), Sept 19-20.

★★★☆☆

One of Herman Melville's goals in writing *Moby-Dick* was to move beyond the dull, fact-obsessed sea writing that dominated the genre in 19th-century America. "At the present day the poetry of salt water is very much on the wane," he wrote, and while 150 years may separate them, you can see that exact same impetus at work in the latest towering, obtuse, and mostly beautiful film from auteur Matthew Barney.

Like Melville's opus, Barney's

greatest flaw is that it never bothers to explain any of the carefully selected and beautifully shot motifs from its first half — instead it just piles on new, increasingly ridiculous ones (see above). Once you realize that Barney has no intention of retracing his steps, you're already almost two hours into the film, and there's no going back.

Let's not overlook that first half, though, because it really can be stunning. Barney's obsession with the process of creation (also featured prominently in his career-making series *The Cremaster Cycle*) is immediately recalled on the Japanese mainland, as scenes of parade rehearsals overlap with those of workers processing whale fat on a construction site. As with the rest of the film, there's no dialogue, and only a very minimal soundtrack, but it's ■



Big Time Sensuality | Björk and Matthew Barney get romantic in a pool of goo in *Drawing Restraint 9*. PHOTO SUPPLIED

Drawing Restraint 9 takes place almost entirely on a whaling ship, and it, too, is wholly uninterested in what audiences might expect when they see harpoons and a wide open ocean. An epic man-versus-nature struggle? A brutal hunting adventure that warns against over-fishing?

How about Barney floating waist-high in a roomful of goo with Björk, taking time out from their traditional Japanese wedding to slowly hack each other to pieces with machetes? That's poetry, people.

Well, it's a metaphor, anyway... although it's actually quite a bad one. In fact, *Drawing Restraint 9*'s big-

wonderful evocation of the long, intricate processes that allow the various branches of consumer cultures to function. Even once we get onto the fishing boat, where the sailors have mysteriously joined together to build a huge oval sculpture made of the same whales' ambergris they're hunting for, Barney holds our attention effortlessly.

It's hard to say where, exactly, the film turns from beautiful thinkpiece into outright self-indulgence, but the switch is palpable. The wedding-turned-dissection is an obvious clunker (love is pain, creation is destruction — got it), but I think it's got

more to do with realizing that Barney the director is never going to throw his audience a lifeline. There's absolutely no guiding hand here, no indication as to what the filmmaker feels about his subject matter, if anything. And if he doesn't care about his characters aside from how they can get

him from one cool camera angle to the next, why should we bother?

Barney's films traditionally screen at art galleries, where I imagine they go over much better. There, he's not dealing with audiences so much as individual patrons, standing in a brightly lit room, who are more likely to forego an emotional connection for an aesthetic one. But when people are sitting anonymously in a dark theatre, willing to give themselves over more completely, and on a more primal level, to the art in front of them, *Drawing Restraint 9* can't help but feel cold and unresponsive.



...And Here Comes The Kicker! | Members of the comedy cognoscenti (including Will Ferrell and Judd Apatow) became fans of Danny McBride after watching him play a martial-arts instructor in *The Foot Fist Way*. PHOTO SUPPLIED

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

KICKING PEOPLE IN THE FACE!

The Foot Fist Way

CAST | Danny McBride, Ben Best

Danny McBride has popped up in juicy parts in two of the summer's funniest comedies — he was James Franco's craven pot supplier Red in *Pineapple Express* and he was the redneck demolition expert Cody in *Tropic Thunder*. Where'd Ben Stiller and Judd Apatow hear about him? From *The Foot Fist Way*, that's where — Will Ferrell discovered this low-budget comedy about a hapless martial-arts instructor who learns his wife has been cheating on him, and has been distributing it through his production company in hopes of creating the next *Napoleon Dynamite*.

BARE-BREASTED WITCHES!

Mother of Tears

CAST | Asia Argento, Adam James, Moran Atias

With 2007's *Mother of Tears*, Italian horror master Dario Argento finally completed the trilogy that began with 1977's *Suspiria* and 1980's *Inferno*, and like its predecessors, it's jam-packed with haunted buildings, naked witches, and ear-splitting soundtrack music. It's also not as good — there's a truly vicious, misogynistic murder that'll leave a bad taste in the mouth of even the most bloodthirsty horror fan. On the other hand, it's fun to see Argento reteam with his daughter Asia, surely one of the most perverse parent-child collaborations in film history.

DIAMOND-ENCRUSTED MANOLO BLAHNIKS!

Sex and the City

CAST | Sarah Jessica Parker, Kim Cattrall, Kristin Davis, Cynthia Nixon, Chris Noth

Two and a half hours?! Did the big-screen version of the HBO glamour-girl sitcom need to be two and a half hours?!? Maybe it will all play better on DVD, where viewers can chop it up into five normal-episode-sized chunks. On the other hand, maybe *The Dictator* just doesn't understand the whole SATC gestalt — maybe excess is part of the movie's charm. This is a film, after all, with four main characters, two weddings, four main characters, 100 costume changes, and more false endings than *The Return of the King*.

MOVIE REVIEW · DADDY ISSUES · BY TOMMURRAY | 568 words

I've Always Disliked You, Dad

Firth-Born Son | Jim Broadbent plays Colin Firth's philandering papa in *When Did You Last See Your Father?* PHOTO SUPPLIED

COLIN FIRTH NURSES A LIFELONG GRUDGE AGAINST JIM BROADBENT IN *WHEN DID YOU LAST SEE YOUR FATHER?*

WHEN DID YOU LAST SEE YOUR FATHER?

Directed by Anand Tucker. Starring Colin Firth, Jim Broadbent, Juliet Stevenson. Metro Cinema (Zeidler Hall, The Citadel), Sept. 19-22.

★★★☆☆

The complications between fathers and sons coming to grips with problematic pasts have made for some fine filmmaking — Hugh Leonard's play *Da* comes to mind — but *When Did You Last See Your Father?* only half-successfully covers that particular emotional terrain.

Writer Blake Morrison (Colin Firth) has returned to the Yorkshire town of his childhood to see his dying dad Arthur (Jim Broadbent). A doctor who shares his practice with wife Kim (Juliet Stevenson), Arthur is also a blustering, occasionally mean, and thoroughly reprehensible type who nevertheless possesses an undoubted charm, as shown early on when he smooth-talks his way into reserved seats on an outing with Blake.

Arthur is a philanderer who not only scoops his wife's sister but a woman whom Blake has been eyeing up himself. There's a lot of bad blood between the two — or at least on the part of Blake, who is angry at Arthur's treatment of his mother — but he's also got a fair number of bad memories stored up from his youth. (He's played in flashbacks by Matthew Beard and Bradley Johnson.) A bit of an arrogant prick himself — especially in his youth — Morrison has a hard time coming to grips with the old man's overbearing nature, as well as his unthinking cruelty, which is eventually revealed being more unthinking than cruel.

Adapted from the memoirs of British poet Blake Morrison (which, by all accounts, is even more brutal

than this film), *When Did You Last See Your Father?* is at times practically operatic in its ugliness. It's also unfortunately obvious in its implications — with Colin Firth masturbating frantically in the washroom while dad passes on, the link between sex and death is practically shouted for the world to hear.

Much of the blame for these problems has to be laid at the feet of director Anand Tucker, who really seems to want to avoid the mawkish sentimentality usually found in such films, but somehow manages to denude the film of all feeling in the process. Much of it seems as sterile and implacably bleak as the Yorkshire landscape. Firth remains grim-faced throughout, and by the end it's almost impossible to figure out exactly why he's come to a shift in his outlook.

Broadbent, meanwhile, plays the domineering patriarch to perfection — if he's bellicose, he's also warm, and while his character has serious failings he also has a strong streak of decency. Arthur has more life to him than his wife and son combined — he's funny, he's alive. He does love his son, and period flashbacks of them during fishing trips or driving lessons show that there's more to the man than his son would care to remember. When Firth finds out through family acquaintances that his lifelong impressions of his dad are slightly off-base, the revelation isn't as jarring as it should be — the viewer has little emotional investment in the story by this point, so it's hard to make sense of it.

There is no real reconciliation in this film, which might break the law of satisfying filmmaking but does echo the way these kinds of family conflicts tend to play out in real life. Tucker does a nice job of wrapping up the story anyway, with Blake finally coming to a realization, if not an understanding, of how pointless his grudge against his father has been.

MOVIE REVIEW · MAD SCIENCE! · BY SCOTT LINGLEY | 580 words

John Cusack Is A Misfit Of Science

LIKE MOST ANIMATED COMEDIES THESE DAYS, *IGOR* SUFFERS FROM A PIXAR INFERIORITY COMPLEX

IGOR

Directed by Anthony Leonidis. Featuring the voices of John Cusack, Steve Buscemi, Molly Shannon. Opens Fri., Sept. 19.

★★★☆☆

Pity the creators of animated film who have to function in a realm where expectations have been jacked to the sky by the likes of Pixar, the production company that gave us *Toy Story*, *Monsters Inc.*, *The Incredibles*, and *Ratatouille*. Unless they're at the very top of their game, their work will pale in comparison.

Thus it is with *Igor*, the new film from director Anthony Leonidis and the Exodus Film Group, which utilized the services of Spark Animation Studios to bring their vision to life. John Cusack voices the titular character, a hunchback toiling for the not-so-smart evil genius Dr. Glickenstein (John Cleese). Since their hometown of Malaria became mysteriously afflicted with gloomy weather, the local economy has been driven by mad scientists who compete in a yearly "evil science fair," whose winning entry is used to threaten the rest of the world into coughing up a ransom to keep King Malbert (Jay Leno) from unleashing it on humanity.

Naturally, every mad scientist in town has his own hunchback, but when Dr. Glickenstein accidentally blows himself up working on his latest evil creation, Igor decides to flout genetic destiny and try his hand at creating something evil of his own, abetted by two of his test creations — Scamper (Steve Buscemi), a suicidal rabbit that Igor has imbued with immortality, and Brain (Sean Hayes), a brain in a jar on wheels that isn't actually all that smart.

Little does he suspect that his activities are being closely watched by Dr. Schadenfreude (Eddie Izzard), a multiple evil science fair winner who has succeeded by using his shape-shifting girlfriend (Jennifer Coolidge) to steal other people's inventions. When Igor manages to create a lumbering, soft-hearted monster named Eva (Molly Shannon), he has his hands full trying to convince Eva to be evil while fending off Schadenfreude's attempts to steal his work. This much is probably obvious from the trailer.

From the beginning, *Igor* seems a little self-conscious about where it's likely to fall in the hierarchy of animated film. The murky world of Malaria isn't as fully realized or palpable as other CGI realms you're certain

Come Up To The Lab, And See What's On The Slab | John Cusack entertains Frankenstein-sized dreams in the animated comedy *Igor*. PHOTO SUPPLIED

to have seen, a fact the filmmakers compensate for by not letting you see too much of it. Likewise, it feels like they know they're presenting us with familiar animated tropes — the gentle but plucky outsider with impossible dreams, the brain-addled knockabout sidekicks, the effete villain whose only talents are malice and manipulation — and tend to telegraph what they perceive to be their clever variations on those themes.

But if you can accept the fact that *Igor* doesn't aspire to the Pixar standard and that things will more or less turn out exactly as you'd expect — and that the action becomes

very hard to follow in sequences that involve a lot of motion — there are some funny gags strewn throughout and some amusing voicework, especially from Jennifer Coolidge, who conjures a different cornical persona for each shape Jacqueline/Heidi assumes. (Jacqueline/Heidi — get it?)

Given Cusack's involvement, it's tempting to put a political interpretation on Malaria's plight as a kingdom where the manufacture of fear keeps the economy humming (and the cowboy-hatted king on his throne), but maybe that's stretching things. *Igor* is just a cartoon for kids, after all.

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Six Channels... And Something's On!



TELEPROMPTER NICOLA SIMPSON KHULLAR
**TELEPROMPTER IS BACK!
 AND SHE WATCHED A WHOLE
 LOT OF BRITISH TV WHILE
 SHE WAS GONE!**

Did you miss me? Yeah, I didn't think so. The absence of this column from *SEE*'s pages in recent weeks is a bit like the proverbial tree falling in the forest. In other words, if nobody reads it, does anyone care when it

disappears?

But, gentle reader, I have been out in the big bad world, researching its television for your interest and education. I have been to that sceptred isle, that other Eden, that England. Bad news took me there, but good television (and a pub or two) allowed me to stay without remorse.

It's not the first time I've been reminded that it's possible to have more quality viewing experiences with half a dozen channels instead of 200. But it's the first trip in years that I managed to avoid getting sucked into *Neighbours*.

What British television has managed to do is support a domestic industry that creates smart, compelling, entertaining programming

while still mollifying those who want to watch what's happening on Wisteria Lane as well as Coronation Street.

Am I going to see *Lost in Austen* on Fox, where a modern London gal gets sucked back in time to her favourite Jane Austen novel to take the place of Elizabeth Bennet? No.

social stigmas against breastfeeding. It forced me to examine how I would feel about nursing someone else's baby, or someone else nursing mine. It also forced me to realize that such a topic would have been totally screwed over by an American counterpart such as John Stossel.

Granted, I could have done without

BRITISH TELEVISION CREATES SMART ENTERTAINMENT WHILE MOLLIFYING THOSE WHO WANT TO WATCH WHAT'S HAPPENING ON WISTERIA LANE AS WELL AS CORONATION STREET.

Unfortunately, I will only be able to watch the rest of the series by finding it online. It will be worth the online search to once again watch Wickham get kneed in the bollocks.

And what about the investigative report I watched last week on Channel 4 titled "Other People's Breast Milk"? It was a fascinating look at co-feeding, wet nursing, and our so-

the imagery of five year-olds latched on to Mommy's teat like grunting piglets. Some things, in my opinion, there should be a stigma against. But still, it caused me less mental anguish than one second of *CSI: Miami*.

Okay, I'll admit. For every *Life on Mars* there's a *Big Brother*. So it's not all good. And *The Bill* has definitely jumped the shark (not surpris-

dane cook kate hudson
 jason biggs and alec baldwin

It's funny what love can make you do.

my best friend's girl



WRITTEN BY JORDAN CAHAN DIRECTED BY HOWARD DEUTCH

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He sees dead people...
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GhostTownMovie.com

STARTS FRIDAY!

CHECK THEATRE DIRECTORIES
 FOR LOCATIONS AND SHOWTIMES

ing, since the once-compelling police drama started in 1984). But compared to J.J. Abrams' overhyped and flaccid *Fringe* that premiered here last week, it's still pretty damn good (extended review forthcoming).

So what is the biggest difference between television here in North America and in the U.K.? Money, it seems. And brains. Here we have too much of one and not enough of the other. There, it's the other way around. I'll let you figure out which is which.

American networks are happy enough to buy rights to successful British shows for remake in the domestic market, and the results are mixed. Sometimes it works (*The Office*), and sometimes it, uh, doesn't (*Viva Laughlin*). But rarely does it happen in the reverse. I don't see the Beeb scrambling to set a version of *Lost* in the Outer Hebrides.

On www.movietome.com, a columnist remarked last year that "U.S. television is like somebody you're dating. British television is like a best friend.... When you date somebody, they need to feel loved and important to you; otherwise they'll stop seeing you. If you don't call the person you're dating for two weeks then they probably won't want to see you again. And that's U.S. television, ladies and gentlemen.... British television, however, is like a best friend. If you go for two weeks without calling your best friend, they'll get a little upset but they're still going to see you."

So true. It explains why I go to my well-worn DVDs of *Blackadder* when I'm feeling betrayed by the so-far-anemic season of *Project Runway*.

And for those interested, *Lost in Austen* can be found on YouTube, each episode divvied up into five parts. You can bet that I'll be haunting the site today in the hopes that Episode 3 will be up. I want to see what happens after Jane marries Mr. Collins!



MOVIE GUIDE WHAT'S PLAYING IN THE THEATRES

From *Extra To Movie Star* | British comic genius Ricky Gervais gets his first Hollywood starring vehicle with *Ghost Town*. PHOTO SUPPLIED

OPENING THIS WEEK

AND THEN THERE WERE NONE

Walter Huston, Roland Young, Mischa Auer, Judith Anderson, and Barry Fitzgerald star in *I Married a Witch* director René Clair's 1945 adaptation of Agatha Christie's classic whodunit about 10 strangers who are invited to an island mansion, where an unknown host begins killing them off one by one. *Royal Alberta Museum*: Mon., Sept. 22 (8pm).

CONFESSIONS OF AN INNOCENT MAN

Director David Paperny's harrowing documentary about William Sampson, a business consultant working in Saudi Arabia who in 2000 was arrested, imprisoned, and tortured by the Saudi government for a crime he did not commit. *Metro Cinema*: Sun, Sept. 21 (2pm).

DRAWING RESTRAINT 9

Matthew Barney (the art-world darling who also created *The Cremaster Cycle*) and Björk star in this experimental film set on board a Japanese fishing vessel where a man and a woman prepare for a traditional Japanese wedding ceremony. *Metro Cinema*: Fri-Sat, Sept. 19-20 (7pm).

GHOST TOWN

Ricky Gervais, Tea Leoni, Greg Kinnear, and Kristen Wiig star in *Secret Window* director David Koepp's supernatural comedy about an antisocial dentist who, after a near-death experience on the operating table, acquires the unwanted ability to see dead people.

IGOR

The voices of John Cusack, John Cleese, Steve Buscemi, and Eddie Izzard are featured in this computer-animated comedy about a mad scientist's hunchbacked assistant who harbours dreams of becoming a mad scientist himself and winning the annual Evil Science Fair.

LAKEVIEW TERRACE

Samuel L. Jackson, Patrick Wilson, Kerry Washington, and Ron Glass star in *In the Company of Men* director Neil LaBute's button-pushing thriller about a black LAPD officer whose relentless harassment of an interracial couple that has moved into his neighbourhood quickly escalates into violence.

MY BEST FRIEND'S GIRL

Dane Cook, Kate Hudson, Jason Biggs, and

Alec Baldwin star in *Pretty in Pink* director Howard Deutch's romantic comedy about a man whose best friend hires him to take his ex-girlfriend out on a lousy date in the hope that the experience will inspire her to return to him.

WHEN DID YOU LAST SEE YOUR FATHER?

Colin Firth, Jim Broadbent, and Juliet Stevenson star in *Shopgirl* director Anand Tucker's film adaptation of Blake Morrison's memoir about a man who returns to the Yorkshire village where he grew up to be with his father, who is dying of cancer. *Metro Cinema*: Sept. 19-22 (Fri, Sat @ 9:30pm; Sun, Mon @ 7 & 9pm)

ALSO PLAYING

BANGKOK DANGEROUS

Nicolas Cage can usually be counted on, even in trash like *Ghost Rider* or *The Wicker Man*, to provide a couple of memorably wacked-out acting moments, but in the Pang brothers' remake of their own 1999 Thai hitman thriller, he doesn't even do that much. It's *Bangkok Tedious*.

★☆☆☆☆

BURN AFTER READING

The Coen brothers return to comedy after the

sombre *No Country for Old Men* with this tale of none-too-bright gym employees trying to blackmail a retired CIA analyst. The camerawork, the performances, and the plotting are as meticulous as ever, but there's something heartless about the Coens' attitude toward the characters that make this hard movie to warm up to.

★☆☆☆☆

THE DARK KNIGHT

Muddled theme, incoherent action sequences, ridiculous Batvooze... none of these flaws seem to matter to the fanboys who've declared it a masterpiece. And despite its flaws, it's still an impressive piece of work, with a richness of character and incident that most comic-book movies never even attempt.

★☆☆☆☆

DEATH RACE

The original 1975 *Death Race 2000* may have been schlock, but at least it was entertaining — which is more than can be said for this dull remake, a paycheque job through and through for director Paul W.S. Anderson and stars Jason Statham and Joan Allen.

★☆☆☆☆

FLY ME TO THE MOON

Even if Pixar hadn't already come out with

Wall-E earlier this year, this computer-animated adventure about three houseflies stowing away on the Apollo 11 moon mission would still look unforgivably cheap and pedestrian. Your kids deserve much better than this.

★☆☆☆☆

THE HOUSE BUNNY

Someday Anna Faris will get a movie worthy of her considerable comic talents, but this dubious *Legally Blonde* retread ain't it. (We may adopt her character's trick for remembering people's names, though.)

★☆☆☆☆

JOURNEY TO THE CENTER OF THE EARTH

Rotten to the core? No, not really; in fact, the worst thing you can say about this old-fashioned, kid-friendly 3D adventure is that it's merely forgettable.

★☆☆☆☆

MAMMA MIA!

A deliberately tacky, amateurish big-screen version of the ABBA stage musical. Film-critic Napoleons: meet your *Waterloo*.

★☆☆☆☆

PINEAPPLE EXPRESS

The Judd Apatow comedy factory pulls out of its tailspin with this unlikely blend of stoner humour and high-octane action. Co-writer Seth Rogen is his usual affably shaggy self, but the real revelation is James Franco, who's spot-on hilarious as Rogen's heavy-lidded pot dealer.

★☆☆☆☆

RIGHTEOUS KILL

They never met in *The Godfather Part II*, and they met only briefly in *Heat* — and now Robert De Niro and Al Pacino finally get to share the screen for an entire movie. A dull, clichéd, entirely routine movie.

★☆☆☆☆

SAVAGE GRACE

This drama about socialite Barbara Daly

Baekeland and the son whom she seduced and was eventually murdered by is ■ truly tedious, airless moviegoing experience. Not even the luridness of the crime does anything to bring it to life.

★☆☆☆☆

THE SISTERHOOD OF THE TRAVELING PANTS 2

Weirdly, the pair of magical, curve-conforming voodoo jeans of the title barely figure into the sequel. Instead, we get more wholesome but dull adventures and *Chicken Soup for the Teenage Soul* moralizing. No zip here.

★☆☆☆☆

STEP BROTHERS

Will Ferrell and John C. Reilly may well be the Hope and Crosby of our age — that is, if Hope and Crosby were two pudgy men beating the snot out of each other for 90 minutes straight.

★☆☆☆☆

TROPIC THUNDER

Ben Stiller's first film as ■ director since *Zoolander* is another cult classic in the making. Robert Downey Jr. is amazing as a Method actor so committed to his craft that he dyes his skin black in order to play an African-American soldier, but Tom Cruise's cameo as a vulgar studio boss steals the film.

★☆☆☆☆

VICKY CRISTINA BARCELONA

Woody Allen's latest is no *Hannah and Her Sisters* (and Scarlett Johansson is no Mia Farrow), but as a breezy, sexy, pseudo-intellectual bit of travel-cinema fluff, you could do much, much worse.

★☆☆☆☆

THE WOMEN

Diane English's film version of Clare Boothe Luce's all-female play explores the same basic territory as *Sex and the City*, but with a fraction of the sociological insight and none of the visual or verbal wit.

★☆☆☆☆

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Vicky Cristina Barcelona

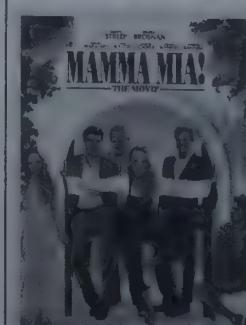
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Savage Grace

Nightly @ 7:00 & 9:00 pm
Sat & Sun
Matinees @ 2:30 pm

Rated 18A disturbing content

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The Cable Guy Avant-garde filmmaker/artist Matthew Barney gets cerebral in *Drawing Restraint 9*. PHOTO SUPPLIED

THIS WEEK: MORE THOUGHTS ON BJÖRK AND BARNEY'S WHACKED-OUT DRAWING RESTRAINT 9

Ed Gonzalez, *Slant* | "The supermale films of *The Cremaster Cycle* represent totems to Matthew Barney's cock. Two years ago, his wife Björk released an album that sounded like a recording of her vaginal farts. It was perhaps inevitable, then, that these two peas in a pod would collaborate (at least for the first time since the making of their daughter Isadora), and it's scarcely a surprise that the prop-heavy *Drawing Restraint 9*, is beautiful, maddeningly

indigestible, and, finally, impossible to dismiss. The persistent image from Barney's spooky, narcotic, and sometimes preposterous *Cremaster* films was the phallus – a constant in a perpetual state of flux. It's some kind of irony that the very thing that unites the film is the very thing that tears it apart. Of course, given that the film appears to be about the ritual of life and death, perhaps it doesn't matter what this conceit means as long as it evokes a perpetual state of cookie-cutter creation and destruction. Not only are Björk and Barney two peas in a pretentious pod, but they're also slabs of sushi inside a bento box. Yummy, right?"

Ed Halter, *Village Voice* | "Named as part of a series of installations and performances that stretch back to the late 1980s, this 135-minute film isn't part of the artist's overhyped *Cremaster* cycle, but continues in its vein: an unsatisfying marriage of excessive production values with insipid cinematography and flat-footed editing. Showing little of its titular quality, *Restraint* delivers yet another plodding nonsense-rebus of esoteric symbolism with the profanity of a Bloomingdale's window display. What Barney does not grasp is that the greatest avant-garde filmmakers astound us by conjuring powerful visions with limited means. Attempting to approximate this kind of poetic cinema with

blockbuster production values becomes as absurd an endeavor as writing a haiku with 10,000 syllables."

Andrew O'Hehir, *Salon* | "God knows what any of this amounts to, really. But as a series of defined planes and sharply delineated objects – the ship, the Vaseline glob, the ocean, the whales – *Drawing Restraint 9* conveys an intense sculptural loneliness with something moving beneath it, maybe a sense of menace. And it's leavened, like once per hour, with a teeny dash of humor. This isn't nearly as immediately likable or showy as *Cremaster 3*, but in a quiet way just as spectacular."



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GARNEAU

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VICKY CRISTINA BARCELONA 14A

Nightly 7:00 9:00. Sat & Sun matinees 2:00.

PRINCESS

10337 - 82 Avenue • 433-0728

VICKY CRISTINA BARCELONA 14A

Nightly 7:00 9:00. Sat & Sun matinees 2:00.

WALL-E

PG

Nightly 6:55 9:25. Matinees Sat & Sun 2:00.

MAMMA MIA SING-A-LONG

PG

Nightly 6:55 9:25. Matinees Sat & Sun 2:00.

SAVAGE GRACE

18A

Nightly 7:00 9:00. Sat & Sun matinees 2:30. Disturbing content.

PARKLAND

PG

205 Main Street, Spruce Grove • 962-2322

IGOR 14A

Nightly 6:55 9:20. matinees Sat & Sun & Tues 1:00, 3:25.

LAKEVIEW TERRACE 14A

Nightly 6:55 9:20. matinees Sat & Sun & Tues 1:00, 3:25.

THE WOMEN

PG

Nightly 6:55 9:20. matinees Sat & Sun & Tues 1:00, 3:25.

MY BEST FRIEND'S GIRL

18A

Nightly 7:00 9:00. matinees Sat & Sun & Tues 1:00, 3:25. Coarse language, crude content.

RIGHTHEOUS KILL

14A

Nightly 6:55 9:25. matinees Sat & Sun & Tues 1:00, 3:25.

THE WOMEN

PG

Nightly 6:55 9:20. matinees Sat & Sun & Tues 1:00, 3:25.

TROPIC THUNDER

14A

Nightly 6:55 9:20. matinees Sat & Sun & Tues 1:00, 3:25.

BURN AFTER READING

14A

Nightly 6:55 9:20. matinees Sat & Sun & Tues 1:00, 3:25.

THE WOMEN

PG

Nightly 6:55 9:20. matinees Sat & Sun & Tues 1:00, 3:25.

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FAVORITE FRESHMEN: SEAN DYKIN W/ TEAM AMERICA: WORLD POLICE 18A

Thurs 7:00

RIGHTHEOUS RESTRAINT 9

14A

Fri Sat 7:00

WHEN YOU LAST SAW YOUR FATHER? 14A

Fri Sat 7:00. Sun 7:00. 9:30. Mon 7:00. 7:30

CONFessions OF AN INNOCENT MAN 14A

Sun 8:00

GRANDIN THEATRE

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TROPIC THUNDER 14A

Fri 7:00, 9:00. 9:30. 9:45. Coarse language, crude content.

STAR WARS: THE CLONE WARS

PG

Fri 7:00, 9:00. 9:30. 9:45. Coarse language, crude content.

DISASTER MOVIE

PG

Fri 7:00, 9:00. 9:30. 9:45. Coarse language, crude content.

MAMMA MIA

PG

Fri 7:00, 9:00. 9:30. 9:45. Coarse language, crude content.

BANGKOK, DANGEROUS

18A

Fri 7:00, 9:00. 9:30. 9:45. Coarse language, crude content.

THE WOMEN

PG

Fri 7:00, 9:00. 9:30. 9:45. 9:55. 10:00. 10:15. 10:30. 10:45. 10:55. 11:00. 11:15. 11:30. 11:45. 11:55. 12:00. 12:15. 12:30. 12:45. 12:55. 12:55. 13:00. 13:15. 13:30. 13:45. 13:55. 13:55. 14:00. 14:15. 14:30. 14:45. 14:55. 14:55. 15:00. 15:15. 15:30. 15:45. 15:55. 15:55. 16:00. 16:15. 16:30. 16:45. 16:55. 16:55. 17:00. 17:15. 17:30. 17:45. 17:55. 17:55. 18:00. 18:15. 18:30. 18:45. 18:55. 18:55. 19:00. 19:15. 19:30. 19:45. 19:55. 19:55. 20:00. 20:15. 20:30. 20:45. 20:55. 20:55. 21:00. 21:15. 21:30. 21:45. 21:55. 21:55. 22:00. 22:15. 22:30. 22:45. 22:55. 22:55. 23:00. 23:15. 23:30. 23:45. 23:55. 23:55. 24:00. 24:15. 24:30. 24:45. 24:55. 24:55. 25:00. 25:15. 25:30. 25:45. 25:55. 25:55. 26:00. 26:15. 26:30. 26:45. 26:55. 26:55. 27:00. 27:15. 27:30. 27:45. 27:55. 27:55. 28:00. 28:15. 28:30. 28:45. 28:55. 28:55. 29:00. 29:15. 29:30. 29:45. 29:55. 29:55. 30:00. 30:15. 30:30. 30:45. 30:55. 30:55. 31:00. 31:15. 31:30. 31:45. 31:55. 31:55. 32:00. 32:15. 32:30. 32:45. 32:55. 32:55. 33:00. 33:15. 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“SHE WAS LIVING IN A BASEMENT SUITE IN TORONTO, AND HER SURROUNDINGS WERE PROBABLY AS RESPONSIBLE FOR HER DEATH AS OTHER FACTORS.

THEATRE PREVIEW · POEMS DON'T PAY · BY SCOTT LINGLEY | 743 words

Brilliant Poet, Shabby Apartment

THREE EDMONTON THEATRE ARTISTS CONJURE GWENDOLYN MACEWEN'S SPIRIT IN ALIEN CREATURE

ALIEN CREATURE: A VISITATION FROM GWENDOLYN MACEWEN

Directed by Fawnda Mithrush and Laura Raboud. Written by Linda Griffiths. Starring Laurissa Kalinowsky. The Living Room Playhouse (11315-106th Ave.), Sept. 18-Oct. 4. Tickets: pay what you can.

"One thing is, I'm not a very literary person myself," admits Laura Raboud, co-director of the highly literary *Alien Creature: A Visitation from Gwendolyn MacEwen*. "But since I read this play, I haven't been able to let it go. The only reason I'm doing it this show because I'm so struck by [MacEwen's] life and her work."

It's possible that people who don't consider themselves literary haven't heard of MacEwen at all. The prolific Canadian poet and novelist was at one time considered on a literary par with Margaret Atwood. First published at 17, MacEwen wrote 26 books in just 20 years and won two Governor-General's Awards, though the second one came after her death in 1987 at the age of 46. MacEwen once said that her poetry was mainly concerned with finding the relationship between the real world and realms of dream, fantasy, and myth – a relationship she pursued through language weighted with allusion, startling synesthetic imagery, and an equally startling sense of humour.

Alien Creature, by actor/playwright Linda Griffiths, visits the poet during her last hours on earth in a low-income apartment in Toronto for a series of monologues and a few magic tricks. Raboud doesn't sound like she accepts the frequently

repeated assertion that MacEwen drank herself to death, and says that the play is as concerned with how the poet managed to survive as it is with her departure from this world.

"She was an alcoholic, but she also at the time of her death was really poor and living in a basement suite in Toronto, and her surroundings were probably as responsible for her death as other factors," Raboud says. "One of the things I like about the play is that it looks at the artist forced into the basement, because the price of housing in Toronto in the '80s was skyrocketing, so there was no way for her to live in a decent place anymore. I think that's really relevant for artists in Edmonton – we're becoming a bigger city really fast, so artists and other people are being shoved under the carpet in that process."

Raboud says MacEwen's poetry and Griffiths play are both so powerful that she had to resist her actorly instincts in bringing the show to the stage. "The part that has been challenging for me is staying true to the words themselves and not wanting to add and add and add stuff around it, so that the words remain the most important thing."

She says that actor Laurissa Kalinowsky and co-director Fawnda Mithrush (who of course is also an editor here at *SEE*) have been essential to reconciling the diverse and enigmatic faces the poet showed to the world. "The set right now looks like Fawnda and Laura and Laurissa all moved in together, because we've all brought different things to create that space. Gwendolyn is such a complicated character that having three people is the best way to understand her. Where I get lost, Fawnda picks up and what we don't get, Laurissa helps us to understand, so we work



A Jug 'll Wine, A Wonder Woman Comic Book, And Thou | Laurissa Kalinowsky embodies poet Gwendolyn MacEwen in *Alien Creature*. PHOTO SUPPLIED

really well that way together."

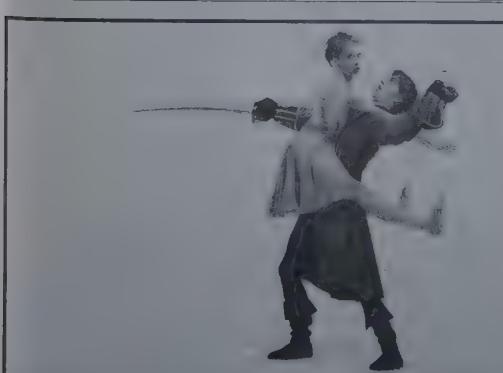
The show is being produced under the auspices of the Other Theatre Collective, a relative newcomer to the city's theatre scene, and presented in the cozy confines of the Azimuth Theatre Living Room Playhouse.

"We're trying to push the boundaries of what kind of theatre is seen in Edmonton," Raboud says, "so we pick work that is kind of edgy and pick locations like basements and older houses, because we like the

idea of taking theatre into alternative environments. Azimuth is a good choice for us – I like the neighbourhood it's in and it's a really small, intimate space. Mostly what we do is look for places where people would not normally go to see theatre."

Raboud says she hopes the close quarters heighten the encounter between the fading ghost of an intensely creative person and those on hand to witness her last moments in a world her art consistently strove

to transcend. "I want them to meet Gwendolyn MacEwen on a personal level," she says, "so they're able to empathize with her, and I want them to see a poor, eccentric artist as a strong character that leaves an impression on them, because I know so many people like that in this city. There should be more awareness and respect for people who devote themselves to their art at the cost of their personal comfort – and, in some cases, their lives."



We're Not Experts, But Shouldn't Tinkerbell Be A Little Shorter? | Well, we suppose that the Royal Winnipeg Ballet doesn't have many six-inch-tall dancers in the company. PHOTO SUPPLIED

ARTS NEWS · NOTABLE HAPPENINGS FROM THE GALLERY TO THE BOOKSTORE

CHILDLIKE INNOCENCE!

Picks And Pan

The Nutcracker is not the only family-friendly production in Alberta Ballet's 2008-2009 season: besides that Christmas perennial, they're doing Edmonton engagements of *A Midsummer Night's Dream* in November and *Alice in Wonderland* in March. Plus, they're kicking off the season with *Peter Pan* (Sept. 23-24), a show that pretty much demands an audience full of children. (At least, that's what we learned from watching *Finding Neverland*.) Of course, ballet dancers age faster than just about any other type of artist, which lends J.M. Barrie's tale of perpetual youth an added layer of poignancy.

INCOMPREHENSIBLE PRESS RELEASES!

The Meaning Is Not Transparent

From the artists' statement for *Design for a Dialogue* (Sept. 20-Oct. 18 at Latitude 53): "Through realising (transparent) objects, paintings, photographs and actions and intertwining them with video projections (called nonfilm performance) [Flutura and Besnik Haxhili] explore the different levels of Dialogue: between them, between body and image, between individuals, cultures and ideas. They try to construct a universe of images where OTHERS can find a piece of themselves." Hrm. Maybe it all makes sense in person. Apparently, it involves film, transparent suitcases, and world travel.

LITERARY TRAGEDY!

DFW Merges With The Infinite

He's not a local figure, but Arts News would be remiss not to mention the death of novelist *David Foster Wallace*, who hanged himself last Friday. It's somewhat absurd to cram an obituary of a man whose masterpiece was the 1,079-page novel *Infinite Jest* into this tiny space, but Wallace would surely appreciate the irony. Few writers could match Wallace for the precision of his descriptions, the blazing intelligence of his insights into the unendurable human condition, and his ability to make even his most daunting formal experiments funny and readable. He will be more than a footnote in literary history.

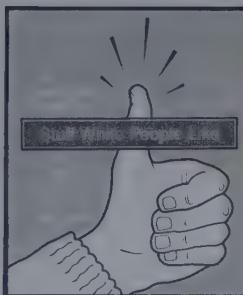
AUTHOR INTERVIEW

BY PAUL MATVYCHUK

The Author White People Like



An Auspicious Caucasian | White-person expert Christian Lander shows off his beloved fixed-gear bicycle. PHOTO SUPPLIED



HOW CHRISTIAN LANDER PARLEYED HIS KNOWLEDGE OF CHEESE, PUBLIC RADIO, AND "PREMIUM JUICE" INTO INTERNET STARDOM

STUFF WHITE PEOPLE LIKE

By Christian Lander, Random House, 211 pp., \$16.50

Entry #1, posted on Jan. 18, was about coffee.

Then, in quick succession, came a flurry of other posts exploring other topics. Film festivals. Farmers markets. David Sedaris. Yoga. '80s nights. Oscar parties. Mos Def. Standing still at concerts. Having black friends. Microbreweries. Earlier this month, entry #108 appeared: pretending to enjoy classical music.

By this time, just eight months after it started, the blog *Stuff White People Like* (stuffwhitepeoplelike.com) had become a genuine internet phenomenon — the site's exhaustive catalogue of the favourite people, products, and pastimes of an entire generation of culture-conscious, consumerist hipsters had gotten over 40 million hits and its author, Christian Lander, had landed a tidy book deal with Random House, said goodbye to his day job at an interactive ad agency, and moved to Los Angeles to pursue opportunities as a comedy writer. (The book came out in July. Naturally, it's laid out in Helvetica, white people's favourite font.)

Lander's success is amazing, but not unearned: far from being a self-congratulatory celebration of hipster culture, *Stuff White People Like* (the

book and the blog) is a frequently devastating work of satirical sociology. Take his entry on the Toyota Prius: "The Prius might be the most perfect white product ever. It's expensive, gives the idea that you are helping the environment, and requires no commitment or life changes other than having slightly less money. It's a pretty sweet deal for white people: you can buy a car, continue to drive to work and to Barack Obama rallies, and still feel like you are helping the environment." Or his entry on Tibet: "In the history of white causes, there might never be one bigger than the need for China to 'get out of Tibet.' Unlike many other problems that have exceptionally complex solutions (global hunger, poverty, the environment), Tibet presents a rather clear-cut solution and is much easier to support blindly."

For a white person, reading *Stuff White People Like* can be a uniquely painful experience, one where the guffaw of recognition quickly gives way to uncomfortable chuckles as Lander dissects the hypocrisy underlying white people's professed hatred of corporations, our rejection of

any ethnic restaurant that has other white customers in it, or the absurd contortions we will go through at the office in order to avoid any kind of confrontation with our co-workers.

Christian Lander spoke to *SEE Magazine* last week just a few days after appearing on *Late Night With Conan O'Brien*, a show that doesn't appear in the book or the blog, but ought to. So should alternative weeklies, come to think of it.

SEE Magazine: I'm sure you've told the story about the origins of the blog many times before, but let's hear it again. What made you decide to become an amateur white-person sociologist?

Christian Lander: Well, on Jan. 18, my friend Myles and I were having an IM conversation at work, and we were talking about the TV show *The Wire*, and Myles said he didn't trust any white person who didn't watch that show. And so we started

joking about what those people were doing instead of watching *The Wire* — how they were probably going to yoga, going to therapy, getting divorced. And I had been interested in comedy writing and getting some kind of side project going, and it seemed like a funny idea. But of course, I never in a million years expected it to get where it is now. I just thought it would be like any other blog, and get read by my friends — if I was lucky.

SEE: Do you have a sense of where the tipping point came and the blog was really starting to catch on?

CL: I sent it to about 20 of my friends, who sent it to their friends, who sent it to their friends, and the next thing I knew, it was on the Comedy Central blog and the *Good* magazine blog. I couldn't believe it. I'd never reached out to them; they both just discovered it through friends of friends of friends. And it grew from there.

SEE: You made a key decision right from the start of the blog, to write the entries as if they were directed toward non-white readers seeking to understand their white friends.

CL: Absolutely. These are good tips! Aside from all the humour, if an alien came down from space or a robot needed to be programmed to interact with white people, you could put the book or the blog in there, and white people would go, "This robot has pretty good taste!" There's actually good advice in here, and I think that's why it resonates, because the things I tell non-white people to say to flatter their white friends really would work on me.

SEE: The other thing that really elevated your blog above just name-checking aspects of white culture is that just about every entry makes this underlying assumption that white people don't necessarily like these things for their intrinsic qualities, but because of the way that these things make them feel, or the social signals that owning these objects or expressing these beliefs sends out to the wider world.

CL: That's exactly what it is. Some



HIGHLIGHTS FROM CHRISTIAN LANDER'S STUFF WHITE PEOPLE LIKE

APPLE PRODUCTS



"It is important that white people are reminded of their creativity: remember, you need a Mac to creatively check e-mail, creatively check websites, and creatively watch DVDs on planes. White people also need iPods, iPhones, Apple TV, AirPort, and anything else that Apple will produce, because they need to express their uniqueness by purchasing everything that a publicly traded company produces."

PLAYS



"In spite of plays having minimal sets, no special effects, an intermission, and a higher admission price, white people believe that live theatre is essential to any cultured city. It is not known if white people actually enjoy plays or if they are just victims of massive peer pressure from the 75 per cent of white people who have acted in a play at some point in their life."

LIVING BY THE WATER



"It is hardly a secret that all white people love being near water. And why wouldn't they? It provides so many of the activities that they love — swimming, kayaking, canoeing, sailing — and it's a perfect place to read. Let's not gloss over that last point. White people love to be near a body of water so they can read a book while sitting nearby. The process of reading is somehow heightened through the process of doing it near water. Extreme reading!"

PUBLIC TRANSPORTATION THAT IS NOT A BUS



"White people all support the idea of public transportation and will be happy to tell you about how subways and streetcars/trams have helped to energize cities like Chicago and Portland and how they hope that one day they can live in a city where they will be car-free. But it's best to understand that white people do not recognize public transit as a viable option until a subway line is built that runs directly from their house to their work. Until that time, public transportation is a luxury only for New Yorkers and Europeans, sort of like opera."

KNOWING WHAT'S BEST FOR POOR PEOPLE



"White people spend a lot of time worrying about poor people. They feel guilty and sad that poor people shop at Wal-Mart instead of Whole Foods, that they vote Republican instead of Democratic, that they go to community college or get a job instead of studying art at college. Deep down, white people believe that, if given money and education, all poor people would be exactly like them. In fact, the only reason that poor people make the choices they do is because they have not been given the means to make the right choices and care about the right things."

people take the blog the wrong way and say, "Why are you criticizing vegetarianism? Vegetarianism is a great thing, it helps the earth, blah blah blah." But I'm not making a judgment on vegetarianism or non-profits or whatever or saying they're inherently bad; I'm just saying that part of the problem is that a lot of these things that people like, they like more so for being able to tell other people they like them and are therefore better than them.

SEE: As you assembled this book, did you spot any constants or any qualities that the things white people like tend to have in common?

CL: One big theme is that white people like anything that makes them feel like they're saving the world without having to make any sacrifices. Priuses, Whole Foods, that kind of thing. You're still getting into a car, you're still driving to the supermarket and eating mass-produced goods, but everything about them tells you to feel good about what you're doing. That's one of the things that got me upset after graduate school, was the insane groupthink of the people I was surrounded by. I mean, I was living in Ontario, I was voting NDP, but as I got older, my eyes opened to the way that everyone thinks they're so

rich place. You just instinctively get in line — you just know at the end of that line, there's going to be something with prosciutto on it.

SEE: Have there been any entries that turned out to be unexpectedly contentious?

CL: Yes. Myles — who I must stress is Filipino — wrote a post on Asian girls, which is by far the most offensive, racist post on the site, and Myles happily calls himself a racist in interviews. It sparked, like, 5,000 comments and caused what Myles calls a "race war" on the site. There was some ridiculousness to it, but some truth to it as well, and I think that's what bothered people the most. But I find that it's almost exclusively white people who get offended by the site.

SEE: Are they mad about getting stereotyped? Or are they misunderstanding the premise of the site? What's going on there?

CL: Well, in the '80s and '90s there was this big equality push, these campaigns that were really about equality of treatment — which is unequivocally a good thing — but which a lot of people misinterpreted to mean that everything is equal in every single way. And what that meant was that some people started

to feel good about what they're doing. That's one of the things that got me upset after graduate school, was the insane groupthink of the people I was surrounded by. I mean, I was living in Ontario, I was voting NDP, but as I got older, my eyes opened to the way that everyone thinks they're so

WHITE PEOPLE LIKE ANYTHING THAT MAKES THEM FEEL LIKE THEY'RE SAVING THE WORLD WITHOUT HAVING TO MAKE ANY SACRIFICES. PRIUSES, WHOLE FOODS. YOU'RE STILL DRIVING TO THE SUPERMARKET, BUT YOU (GET TO) FEEL GOOD ABOUT WHAT YOU'RE DOING.

unique, so different, so counterculture when they all think exactly the same! They're almost more of a bloc than the conservatives who they hate so much.

SEE: I have to admit, there's something a little depressing about reading the book and realizing over and over again that so many things I thought I had come to on my own are in fact proof that I'm just one big cultural cliché.

CL: And I'm making fun of myself too — that's why I put my picture next to so many of the entries. And I'm including all sorts of pretentious things that I say and stupid things that I like.

SEE: What's the most ridiculous, absurd thing that white people like?

CL: For me, it's probably bicycles. I ride a fixed-gear bike and it's absurd how much I love it and how much I'll talk about how amazing it is. Expensive sandwiches, that's another one. We've gotten to the point where we're paying \$14 for a sandwich. And waiting in line for food — that's gotten absurd over the last 20 years. That's how you know it's a good restaurant when you're a white person, when you see a long line of people at a breakfast place or a sandwich

thinking that recognizing difference was a value judgment and was therefore racist. So I think what my site has done — and maybe this is part of the reason for its success — is say that we are different, we do have a different perspective on things, but it's not a value judgment. There's a spin-off site called Stuff Educated Black People Like that includes things like "moving to Atlanta." And it's about the weird things that connect black people together. It's not done in a hateful way. Stereotypes have been used for so long in a hateful way, to say, "You're stupid. You're a savage." But the stereotypes I'm putting up are not in any way meant to make people hate white people. These are common experiences that I'm talking about in a fun way.

SEE: By the end of the book, though, it all starts to seem like this narrow echo chamber of a lifestyle. Is there a way to break free of the prison of stuff white people like? Is there a way to pursue a more "authentic" life, away from all the Criterion DVDs and the New Balance running shoes? Or is the pursuit of "authenticity" just one more dumb thing that white people like?

CL: Yeah. I've had nine solid months of white people now. You know, my life's dream growing up in Canada was to be a comedy writer. I grew up in the same neighbourhood as The Kids in the Hall and just looked up to them as idols. So we'll see if I can make it as a comedy writer in TV or film. I'm in L.A. now, which is certainly the right city for it.

CL: Yep. One of the things I've

George And Martha, Quote Machines



...And That's How You Play "Get The Guests" | The cast of *Who's Afraid of Virginia Woolf?* prepares for a long night of barbed dialogue. PHOTO SUPPLIED

THE CAST OF WHO'S AFRAID OF VIRGINIA WOOLF? PICKS THE PLAY'S CHOICEST BITS OF DIALOGUE

WHO'S AFRAID OF VIRGINIA WOOLF?

Directed by Rob Moffatt. Written by Edward Albee. Starring David Ley, Linda Quibell, Eric Nyland, Ava Markus. Throns Centre for the Arts (University of Alberta), Sept. 18-27. Tickets: 420-1757/ www.tixonthesquare.ca

Let's be bold: Edward Albee's 1962 magnum opus *Who's Afraid of Virginia Woolf?* may be the most quotable play since *Hamlet*. And while much of Albee's dialogue may not equal Shakespeare in terms of poetry, he far outpaces him when it comes to sheer bitchiness. Take the moment where Martha repeatedly calls her husband George "great big flop" for not having climbed higher in his university's history department, and he smashes a bottle against a table — to which Martha cruelly remarks, "I hope that was an empty bottle. George. You don't want

to waste good liquor — not on *your* salary."

Virginia Woolf is quotable both when it's vulgar (it's the play that added "hump the hostess" to the North American lexicon and made "monkey nipples" a term of endearment) and when it's avoiding vulgarity (as when George refers to the bathroom as "the euphemism"). It's even quotable when it's quoting other sources, as when Martha imitates Bette Davis in *Beyond the Forest* saying, "What... a... dump!" at the top of Act One.

Accordingly, SEE asked the four cast members of Studio Theatre's production of *Virginia Woolf*, as well as director Rob Moffatt, to name their favourite lines of dialogue from the play — either their own or someone else's.

LINDA QUIBELL (MARTHA)

"I have lots of great moments, but for me, the best part is in the second act where George and I are declar-

ing war on each other. I do think all of that friction and that anger between them comes out of a tremendous amount of love, which is easy to forget about. But I think there's a moment in there where they're not reconciling, but they're at their most honest with each other. But it doesn't work, and so they declare war on each other and go off. That's the moment for me: when they say 'Total war?' 'Total.'"

DAVID LEY (GEORGE)

"I have all sorts of tremendous literary moments. I love how I respond to Nick telling me 'Up yours.' It's brilliant. He brings in the dies irae — 'And what do the trumpets sound? "Up yours." I mean, I've been basically saying 'Up yours' too all night, but I've been doing it a helluva lot more creatively than that! And I love the whole 'And that's how you play "get the guests"' speech, that whole allegorical story about Honey's hysterical pregnancy. It's like,

two pages of text just to get to the punchline, which is 'And then the puff went down.' It's wonderfully juicy and extremely horrible and deliciously ugly and creatively mean at the same time."

AVA MARCUS (HONEY)

"My favourite line is one where I'm not onstage. It's one of George's lines at the end of the second act where he talks about 'the West, encumbered by crippling alliances and burdened by a morality too rigid to accommodate itself to the swing of events will eventually fall.' It's from *Decline of the West*, but the idea that the empire will always fall is so juicy. I don't know if I'm just apocalyptic, but I think the idea that the West's life cycle is in decline is very resonant nowadays."

ERIC NYLAND (NICK)

"I really like Martha's line to George in Act One: 'I swear, if you existed, I'd divorce you.' It's so funny, but it's also a play that's so much about things that don't exist. It's brought in so subtly; the line has huge resonance that's not immediately apparent. That's the one that sticks out for me."

ROB MOFFATT (DIRECTOR)

"I picked George's line from Act Three: 'When you get down to the bone, all the way down, there's something inside the bone — the marrow. That's what you've got to get at.' I think the characters are boring down into the core of their being. And just when you think there's nowhere else to go, the play goes even further. The play is so deep. There are only four characters, but it's epic, it's operatic. The dimensions are beguiling."

EXHIBITS

BRILLIANT STROKES U of M GALLERY A, 87 AVENUE, AND 10TH ST., SEP 18 - JAN 24 Chinese paintings from the Marttagart Art Collection.

BUILDING THE LATITUDE 53, 10248 106TH ST., SEP 20-OCT 18 Hand-painted panels by Rebekah Miller focusing on the concept of the dream house. Info: www.latitude53.org

(CAW) HARCOURT HOUSE GALLERY 3RD FL., 10215 112TH ST., SEP 12-OCT 17 Snapshots by Shantell Sleight capturing a day in the life of a crow. Info: www.harcourthouse.ca 780-426-4150.

DESIGN FOR A DIALOGUE LATITUDE 53, 10248 106TH ST., SEP 20-OCT 18 Works by Flutaro and Besnik Hamzalić. Through transparent objects, paintings, photographs and actions and intertwining them with video projections they explore the different levels of dialogue: between them, between body and image, between individuals, cultures and ideas. Info: www.latitude53.org

EARTHBOUND SCOTT GALLERY, 10411 124TH ST., SEP 6-23 Abstract paintings by Atene Wasylychuk. Info: www.scottgallery.com

EDMONTON EXPLORED ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, #100 10230 JASPER AVE., SEP 6-NOV 2 A collection of works addressing the nature of graffiti. Curated by Amy Fung. Info: www.artgalleryalberta.ca 780-422-6223.

FACE THE NATION ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, #100 10230 JASPER AVE. New portraits of the past by contemporary Aboriginal artists. Info: www.artgalleryalberta.ca 780-422-6223.

FLORESCENCE ALBERTA CRAFT COUNCIL, 10186 106TH ST., SEP 6-OCT 7 In New work by ceramic artist Candice Ring. Info: www.albertacraft.ca 780-488-6561.

IMPRESSION ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, #100 10230 JASPER AVE., SEP 4-NOV 2 Highlights from the AGA's collection of prints, dating from the 18th century to the present day. Info: www.artgalleryalberta.ca 780-422-6223.

MANABOZHO SUN AND MOON VISIONARIES GALLERY AND STUDIO, 12225 107TH ST., SEP 12-OCT 31 The trickster rabbit. A series of canvases and carvings by Jason Carter. Info: www.sunandmoongallery.com

THE SWIMMERS HARcourt House GALLERY, 3RD FL., 10215 112TH ST., SEP 12-OCT 17 A video installation by Christopher Aviary portraying disabled and able-bodied swimmers at a Montreal pool. Info: www.harcourthouse.ca 780-426-4150.

WORKS OF A RENAISSANCE MASTER: THE PRINTS OF ALBRECHT DÜRER ART GALLERY OF ALBERTA, ENTERPRISE SQUARE, #100 10230 JASPER AVE., SEP 4-NOV 2 Recently exhibited works spanning Dürer's career. Info: www.artgalleryalberta.ca 780-422-6223.

DANCE

PETER PAN JUBILEE AUDITORIUM, 11455 87 AVE., SEP 23-24 Choreographed by Jordan Morris, the Alberta Ballet performs the classic fable of fairies, pirates and lost boys — Peter Pan. Tickets: www.ticketmaster.ca 780-451-8000.

RODA DE CAPOEIRA SATURDAYS, 7-12 PM, CAPOEIRA ACADEMY, 10540 103RD AVE. A free performance of Capoeira, a Brazilian mix of dance, martial arts and music, invented by African slaves. Info: www.caopoeiramontreal.ca 780-709-3500.

THEATRE

ALIAS GODOT THE ROXY THEATRE, 10708 124TH ST., SEP 25-OCT 12 Bradley Moss directs Julian Arnold, Brian Dooley, Colin Doyle, James Hamilton and Christopher Schatzl. In Brendan Gall's cop comedy based in post-9/11 New York. Shows Thu-Sat 8 p.m., Sun 2 p.m. Tickets and info: 780-453-2640.

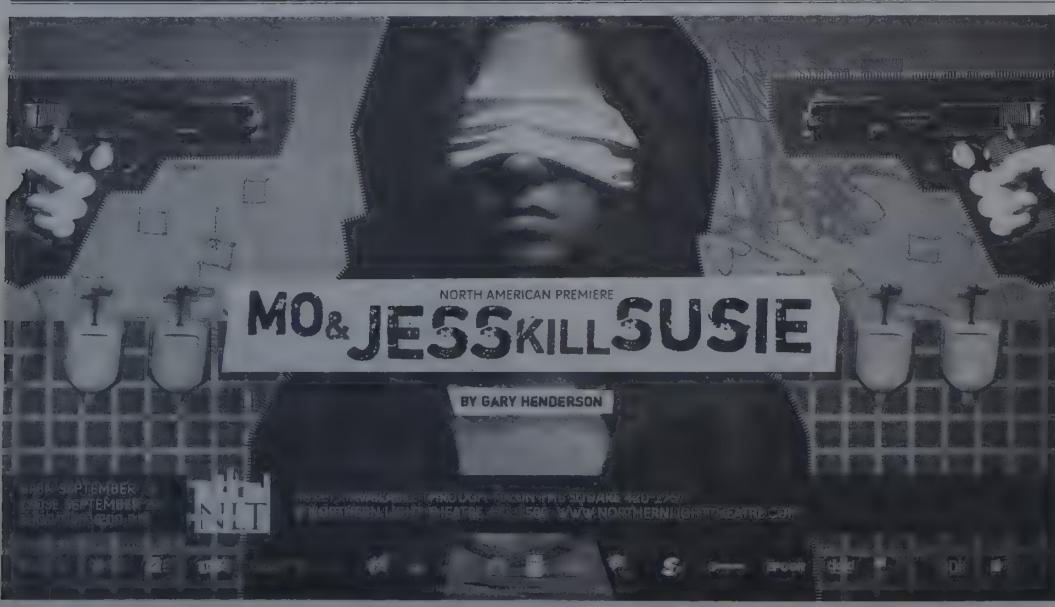
ALIEN CREATURE: A VISITATION FROM GWENDOLYN MACEWEN AZIMUTH THEATRE, 11315 106TH AVE., SEP 18-OCT 5 Co-directed by Laura Raboud and Fawndra Mithush, the Azimuth Theatre presents the tragic story of Canadian poet Gwendolyn MacEwen (played by Laurissa Kalinowsky). Shows Thu-Sat night at 8 p.m. with Sun matinees on Sep 21, 28 and Oct 5 at 2 p.m. All tickets pay what you can. Info: www.theothertheatre.ca

CATS JUBILEE AUDITORIUM, 11455 87 AVE., SEP 30-OCT 5 Tim Rice and Andrew Lloyd Webber's feline musical makes another Edmonton stop. Info: www.jubileeauditorium.com

MO & JESS KILL SUSIE THE THIRD SPACE, 10516 103RD ST., SEP 11, Trevor Schmidt directs Amy Matyso, Laura Brovold and Amanda Bergen in the North American premiere of New Zealand playwright Gary Henderson's intense drama about two women who must face down the authorities after taking a white police woman hostage. Info: www.northernlighttheatre.com

PRIDE AND PREJUDICE SHOTCR THEATRE, THE CITADEL, 9828 101A AVE., SEP 20-OCT 12, 7:30 PM. Bob Baker directs Lally Cadeau, James MacDonald and Tom Wood in Tom Wood's new stage version of Jane Austen's classic novel. Info: www.citadeltheatre.com

WHO'S AFRAID OF VIRGINIA WOOLF? TIMMS CENTRE FOR THE ARTS (UNIVERSITY OF ALBERTA), SEP 18 - 27, 7:30 PM. Rob Moffatt directs Edward Albee's classic play about one very long night in the lives of a history professor, his Iranian wife, and the young couple they invite to their home. Info: www.studioteatre.ca or call 780-492-8710.



Sledgehammer Or Baseball Bat?

WHATEVER METAPHOR YOU PREFER, MO & JESS KILL SUSIE DELIVERS A POWERFUL SMACK TO YOUR FACE

MO & JESS KILL SUSIE

Directed by Trevor Schmidt. Written by Gary Henderson. Starring Amy Matysio, Amanda Bergen, Lora Brovold. The Third Space (1016-103 St.). To Sept. 21. Tickets available through the NLT box office (471-1586) or TIX on the Square (420-1575/tixonthesquare.ca).

★★★☆☆

Achtung, theatregoers: *Mo & Jess Kill Susie* is one disturbing play. Viewer discretion is advised. That being said, the problem a play like this poses for a reviewer is that "disturbing" doesn't fit nicely on the continuum of good to bad. Being shocked, agitated, and pushed is rarely an enjoyable experience; nevertheless, it's the experience the cast and crew at the Northern Light Theatre company were going for.

They've picked up a sledgehammer of a play from award-winning New Zealand playwright Gary Henderson, and where it hits, it hits hard. It's the story of Mo and Jess (Amy Matysio and Amanda Bergen), two women holding a female cop hostage as the trump card in a loosely alluded-to standoff between Native Americans and the police. But the tense situation is more of a dramatic

pretext for digging out the dirty secrets, the troubling pasts, and the emotional nooses each of the three characters is working on hanging themselves with.

In a dingy, graffiti-smeared men's room, the women circle each other. Lora Brovold, who gets bloodied up in the role of Susie the cop, deserves special mention for spending half the play lying perfectly still with her hands tied behind her back — not a twitch, not a quiver. And once the chloroform wears off, Brovold makes the most of her character's conscious state, feeling her way around the stage, giving movement to a character whose blindfold, injuries, and bindings could have easily left her stuck in one spot.

Matysio, as the gun-lovin' gal who revels in walking the edge of insanity, is charged with saying some of the most upsetting words ever in the history of the world, and she lands them in an "I wish I never had to hear those words come out of anyone's mouth, does this chair have an emergency exit" kinda way. Finally, Bergen holds it all together, bringing reason and sensitivity to this harsh, hard playground.

Difficult art is like being hit in the face with a bat — it's disorienting, painful, and in most cases you wish it had never happened. The cast of *Mo*

& Jess take plenty of swings at the audience and most of the time they crack us square in the jaw — which is not an experience I like to line up for unless I get something other than a broken face out of the deal. Shocking an audience isn't enough; the work also needs to reveal larger social problems while provoking conversation and ideas.

Henderson's script did get me thinking, but more about the script itself. There are some moments when the language we've come to expect from these characters is discarded, replaced by overly eloquent exposition about the past — and many of these speeches, to my mind, strain credibility.

Late in the play, for example, Susie gets her turn to pontificate on the nature of humanity; her philosophy is that "pain changes everything." Her evidence to support this claim is a story involving a young boy she'd arrested. Confused, vulnerable, angry, the kid clocked his captor. She, in turn, hit him over the head with a chair, maintaining that the pain drove her to such an animalistic reaction. Hitting a kid with a chair? Maybe this is just me, but when I'm in pain I normally clutch the affected body part, while whining and writhing on the floor; I don't start bashing chairs around like The Hulk.



Smoking In The Boys' Room | The cast of *Mo & Jess Kill Susie* light up the NLT stage. PHOTO BY MERYL SMITH LAWTON

Still, the performances are so captivating they almost make such fractures in what's reasonable for an audience to accept invisible... but they're there. And instead of leaving

the theatre thinking about the socio-political issues the piece raises, I found myself wondering why I'd just spent more than an hour letting myself get smacked around.

CROSSTALK • VISUAL ARTS | 725 words

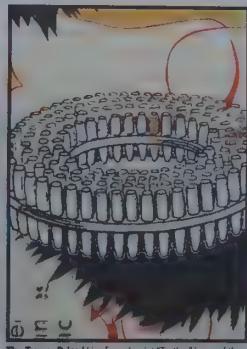
Prints And The Revolution?



ART BOX MANDY ESPEZEL & JILL STANTON
JILL AND MANDY LOVE THE IDEA OF USING PRINTS TO CELEBRATE U OF A'S CENTENNIAL ... EVEN IF THE SHOW LACKS UNITY

The University of Alberta turns a ripe 100 years old this year, and to celebrate, the printmaking department has created *Agave*, an exhibition showcasing work by some of its best and brightest.

Jill: Mandy! The University is a century old! According to my post-Confederation Canadian history course, that's only about three years younger than Alberta itself! What better way (other than the giant cake that was served on the first day of school that I seemed to have missed out on) to mark the occasion than with a portfolio of hand-produced prints



The Turner Prize | Lisa Turner's print "Teether" is one of the highlights of *Agave* at FAB Gallery. IMAGE BY LISA TURNER

created by artists who either live here permanently or have had a hand in its soil at some point in time. Hooray!

Mandy: Actually, the whole idea seems a bit odd to me. I like that the print department got together and did this, but I wonder where it came from? Who thought, "Our school is 100 years old — let's get our artists together and make an edition of 34 prints each to celebrate?" Hell yes!

Jill: Ha! I think that we should be making portfolio prints for pretty

much every occasion. (Get cracking on my next birthday, everyone!) But I found that the show was a bit disjointed. As individually beautiful as they all were, what are their relationships to the university, or even Alberta? I was really hoping for some Alberta-esque landscapes, prairie scenes, prairie dogs, people being crushed by the immense cost of textbooks... but instead the only thing that the prints have in common is the fact that they were all produced at the top-of-the-line facility located at the U of A. Thinking that my sometimes-dense brain was missing something integral, I checked the curatorial statement for the show; it claimed that the group was inspired by biology, arts, science — things you learn in school, I guess. But that includes... well, everything, doesn't it?

Mandy: That was my impression as well. There was no kind of unifying theme within the work that one might expect from an exhibition built around, and for, such a specific event. Other than, of course, that they were all similar in size. Individually, though, there were some rather wonderful images. Did any-

thing stand out for you?

Jill: I'm always a big fan of Lisa Turner's work, and her poppy print "Teether" was no exception. Steven Dixon's photogravure work is always really interesting and kind of uncomfortable. And Matthew Rangel's specimen-like "Excerpt" was excellent — and, I would argue, probably the most relevant to the show itself. How about you?

Mandy: Joseph Banh's print "My (Art) Education" really caught my attention. Quoting Proust in a cartoon speech bubble while Proust describes the wisdom of quoting — that's just all sorts of fantastic to me. It was also unusual in its style, at least unusual considering the more prevalent aesthetic tendencies within the department. But since neither of us found that the theme this exhibition was built around came through in the work, do you think there is reason to be disappointed? Sadly, *Agave* comes off as slightly self-indulgent to me.

Jill: I would say that "self-indulgent" would be a word to describe it. It's too bad, too, because what a great idea around which to base a group of prints! What solid, gripping imagery

there could be! One consoling factor, though is the way the show seems at first to be a typical U of A printmaking exhibition, all black-and-white all the time, with monochromatic works dominating the first half of the show. But as you wrap around the wall, you're pleasantly surprised to see several colour works in the little nook at the back. Wow! My only complaint would be that I wished the colour and black-and-white prints were interspersed, so you could immediately see the variety.

Mandy: Fundamentally, the exhibit is a representation of each individual artist's own work, executed within specific dimensions and numbers of editions. It's not surprising, then, that the work is individually strong, but disconnected as a group. I guess I don't really understand the motivation behind the show, other than just "Here's samples of the work contemporary printmakers involved with the U of A are making." Maybe it wasn't intended to be more than that.

Jill: I really wanted prairie dogs!

Agave will be on display at the FAB Gallery until Sept. 27.

Beyond A Reasonable Drought



MY MESSY BEDROOM JOSEY VOGELS
A SEXUAL DRY SPELL CAN
HELP YOU FOCUS ON YOUR OWN
LIFE ... OR KEEP YOU FROM FO-
CUSING ON ANYTHING AT ALL

"Everyone should have to go through a dry spell at some point in their life," Miss Cute-as-a-Button was telling me as I was half paying attention and half eyeballing the cute redhead shooting pool across the bar. (Hey, I'm still allowed to look.)

"So what's the longest you've gone?" I ask her.

"A month," she admits, rather

shyly. That's what makes people so uncomfortable with the question. Two years is pretty much the limit. No one, in my experience, will admit to longer than that.

"My longest dry spell was nine months," another attractive female friend confesses. "It was hell. I became such a mean person, my family was considering taking up a collection to get me some. I was in such a state. I felt like, 'What's wrong with me?' And the wear and tear on my vibrator, I tell ya...."

Obviously, some of us are better at doing without than others. For some, two weeks sends them into a panic. For others, sexlessness is less frightening.

My longest dry spell (besides the first 14 years of my life) is eight months, when I first moved to Montreal to attend university at age 25. Fresh out of a relationship in To-

INEVITABLY, THE DULL ACHE IN THE REGION FROM YOUR HIPS TO THE TOPS OF YOUR THIGHS TAKES OVER AND YOU FIND YOURSELF SCANNING THE BAR, THE BUS — YES, EVEN THE LAUNDROMAT. SUDDENLY, 18-YEAR-OLDS DON'T SEEM LIKE SUCH A BAD IDEA.

sheepishly. My rolling eyes prompt her to quickly add, "But I'm still young! I haven't experienced a real dry spell yet."

Truth is, women who look like her don't ever have to do without for very long. Not if they don't want to. And who ever really wants to go without sex for long periods of time?

"I actually enjoy the occasional dry spell," a friend tells me. "When I don't have sex for a while, I focus on my own stuff." Easy for her to say. She's in a long-term relationship and getting some regularly.

Theoretically, though, she's right. As another not-getting-any friend confides, "Going without sex is great when you get into that phase where you really don't think about it all that much because you are too busy thinking about the story you're writing, what you are going to cook for dinner, what you overheard at a restaurant. Basically, when you are into the rest of your life."

Inevitably, though, the dull ache in the region from your hips to the tops of your thighs takes over and you find yourself scanning the bar, the bus — yes, even the laundromat (even though it seemed ridiculous when *Cosmo* suggested it as a great place to meet men). Before you know it, your standards are all out of whack. Suddenly, 18-year-olds don't seem like such a bad idea, and grey hair is more carefully considered.

And it's hard not to correlate the length of time you've gone without sex with how much of a loser you

are. That's what makes people so uncomfortable with the question. Two years is pretty much the limit. No one, in my experience, will admit to longer than that.

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yourself with the money you saved on gifts for him), you lose your permanent bed warmer and have to face the winter drought with the rest of the not-getting-anyers

Sometimes, though, it's better to not have sex than to just have sex for sex's sake. Sure, the idea of an orgasm induced by someone other than yourself can be tempting, but

then you think about all that stuff you have to deal with after you come

and it can seem like such a bother.

Better to wait it out for someone you

can at least stand to be around for a while.

But sometimes it's tough. Especially if you've been burned badly.

There's often an overwhelming desire to jump the bones of the

first person who will have you in an attempt to erase the physical imprint of the person who burned you. It's an option, but I suspect it's better to wait at least until your wounds have, if not healed entirely, then at least scabbed over. If need be, some harmless flirtation and a crush or two can usually get you by.

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Citizens, It's Time To Ban The "What ?!?" Bomb



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 OF SHOCK COULD KEEP YOU
 FROM HAVING A GREAT, UNIQUE
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Is it possible for a man to insert his balls into a woman? It's a topic I don't want to Google. A few months ago, I was making out with a guy and he whispered to me that he wanted to insert his balls into me. I said, "What?!" and he moved on to other things. I've shared this story with a couple of girlfriends. After laughing, they all said they've never heard of such a thing. Are we prudes, or is this something I'm missing out on?

Reconsidering In Toronto

Nothing shrivels the ol' dick quite as quickly as the "What?!" bomb.

There the guy was, boned for you, and he was brave enough to put his desires out there, to make himself vulnerable (which is what the ladies are always saying they want, right?), and you lobbed the ol' "What?!" bomb at him and made him feel like a freak. Is it any wonder that he quickly moved on to "other things" and, one would hope, better sex partners?

And that's too bad. R/T, because it sounds like you may have been a little curious, maybe even tempted, by his request. I mean, here you are, all these months later, wondering what that "What?!" caused you to miss out on. But before I fill you in — or stuff it in — let's pause to consider just what prompted you to toss that "What?!" bomb in the first place.

You're not the first person whose first reaction to an unexpected request is "What?!" Many of us feel obliged — even the sexually adventurous among us — to go on the record with slight-to-mild-to-royal shock when a new partner presents us with a request for something besides standard-issue sex organ stuffed in standard-issue orifice. Our

shock — real, feigned, or exaggerated — allows us to establish our moral superiority while placing the other person in a weaker position. It forces the other person to acknowledge that he or she is the bigger pervert and that we, by even contemplating indulging his or her kinks, are doing that person a favor. Tragically for all involved, most people on the receiving end of a "What?!" emerge less likely to share their kinks with future sex partners, resulting in less interesting sex lives for all.

Onto your question: Yeah, a guy can insert his balls into a vagina — or an anus, or a mouth, or the seventh hole of the Augusta National golf course. Some guys like to do it loose; they pack the sack in by hand and the orifice then closes around their sacks, above their balls. These guys derive pleasure from having their balls trapped and tugged. Other guys like to wrap their scabbled bags with a short length of soft rope or a rubber sheath; this pushes their nuts down to the bottom of their sacks and creates, essentially, a firmer, more-easily-inserted, temporarily phallus-shaped sack that they can literally fuck the shit out of you with.

So here's what you missed out on, R/T: a safe and unique sexual experience with a guy who isn't afraid of his own desires but is, it seems, too easily spooked by the odd "What?!" Who knows? Maybe he was "the one," but your reaction to his kink prompted him to go off in search of more indulgent, less-sex-negative partners.

Your loss, I'd say.

Tell me the name of my fetish! In intimate situations, all I want is

the foreplay portion of a hookup: kissing, petting, dry humping. But it goes no further than both parties being shirtless, i.e., no oral, no penetration, no getting off. Is there a name for this fetish?

My Own Crazy Kink

Indeed there is, MOCK. It's called "second base."

At a recent party in Paris, I fucked a Spanish girl in an inflatable igloo. As we were going at it — standing up, from behind, clothes mostly on — she put her fingers in her ass. Being the gentleman I am, I asked if she'd prefer something (slightly) more substantial in there. She said yes; I put it in. After a few minutes, I began to smell something foul. I prayed to the God I don't believe exists that it wasn't what I suspected. I finally looked down and saw that her ass and my dick were covered in brown. On the verge of vomiting, I tried to stay calm and make what I would consider to be a traumatic situation for her a little less embarrassing.

Thing is, she wasn't embarrassed. She didn't seem to mind. In fact, after I lost my erection, removed my socks and underwear and used them to try to clean things up, she sucked me off. The next day, I received a text from her saying that she had a great time. No apology for shitting on me, no quip to lighten things up. I'd suspect that she forgot the whole ordeal (she was drunk), but I'm confident that despite my efforts to clean up, she awoke the next day with shit on

her person and skirt. In the days since, my sympathy for the cute little thing has turned into resentment. Shouldn't she have known she had to poop? Shouldn't she have apologized?

Shitty Shitty Bang Bang

You did all the right things after that Spanish tramp shit on you — and we're talking shit here, not a splash or two of santonum. You pulled out, you cleaned up, you moved on to something else. Some folks would've freaked but, eh, those folks don't get it. You can put lipstick on an ass, my friends, but it's still an ass. Shit happens, as the saying goes. Shit shouldn't happen; it's gross when it does. But when you're fucking ass, shit has to be regarded as a "known known."

The accidental shitter, however, owes the mortified shitter the courtesy of being appropriately mortified; the shitter should also quickly assume all clean-up duties (oral doesn't count), and if the shitter is being cool about it, the shitter should thank the shitter for not making a big deal about it. Based on this girl's actions, SSSB, I'd say she was blind drunk, utterly clueless, into shit, or all of the above. Whatever her major malfunction, SSSB, wipe her number from your phone's memory.

I recently read on Wikipedia (which knows all) that you own Ann Landers' desk. I really enjoyed her column growing up, and now I rather enjoy yours. I'm just wondering how you display the desk, and if you use it when you're doing your own writing. Curious Wikipedian

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9005. Personals

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7245. Astrology

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ASTROLOGY - SEPTEMBER 18 TO 24. BY THE KID | cruisinthecosmos@hotmail.com

CRUISIN' THE COSMOS**PISCES (FEBRUARY 19 - MARCH 20)**

As a sea-farin' critter, you should know that you go a lot faster if you follow the flow. The problem is you're presently fightin' it, so you're movin' too slow. Well, right now, there's a big shift in the current - if you're tryin' to avoid it, you'll soon wish you weren't!

ARIES (MARCH 21 - APRIL 19)

There's always a chance you could get sleazy if things get too easy. That's 'cause you Ram ain't doin' nothin' at all if you ain't buttin' your head against a brick wall. Bustin' barriers is what you do best, and you start goin' soft if there ain't none to test. This week, leave your warm, comfy bed and begin buttin' in - full speed ahead!

TAURUS (APRIL 20 - MAY 20)

You try your best to keep business and personal matters apart, but when it comes to the big picture, you've got a head and a heart. If you need both simply to function, why should combinin' 'em cause you compunction? This week the line between 'em may blur, but you'll be just fine if your intentions are pure!

GEMINI (MAY 21 - JUNE 20)

You've always had an active mind, but the big problem now is your inactive behind. That's 'cause complacency is your enemy and, unless you declare war on it, you won't see victory. No matter how attractive it currently feels, this week ain't the time to be coolin' your heels!

LIBRA (AUGUST 23 - SEPTEMBER 22)

Although this next little while is gonna be pretty pleasin', remember that to all things there's a season. Make hay while the sun shines, kiddo, 'cause you'll be needin' a whole lotta bales to see you through winter's snow, sleet and hail. Start this week settin' somethin' aside, so through leaner times you can comfortably ride!

SCORPIO (OCTOBER 23 - NOVEMBER 21)

Now that it's over and the dust has all cleared, you'll find it ain't nearly as bad as you'd feared. Well, here's where the rebuildin' process begins: layin' a brand new foundation with pavin' over old sins. To start, this week you need to open your heart!

LEO (JULY 23 - AUGUST 22)

Like all cats, you sure love to be sittin' in the lap o' luxury. Now there ain't nothin' wrong with wantin' to be pampered, but when you're picky about which lap you sit in, your aspirations'll get hampered. That's why, this week, when you get your break, don't be picky - take what you can take!

VIRGO (AUGUST 23 - SEPTEMBER 22)

You'll get a bitchin' blast o' power this week durin' which your skills'll be at their peak. However, don't get carried away with delusions of grandeur 'cause if you get too cocky, things'll get rocky. Avoid the temptation to overreach or this wave might wash you up on the beach!

CAPRICORN (DECEMBER 22 - JANUARY 19)

Ah-oogah! Ah-oogah! It's a red alert! You'd better be ready to put on the hurt! You're about to encounter some stress as someone starts messin' with your success. It may not be one of your life's biggest wars, but this week you've gotta stand to defend what's yours!

AQUARIUS (JANUARY 20 - FEBRUARY 18)

Everything's great and goin' your way, but you still can't get to sleep at the end of the day. You're like the princess who can't snooze on a big mattress stack, 'cause you feel that pea diggin' into your back. This week, no matter how many mattresses you throw on above, you still won't be comfy till you ain't threatened by love!

You can contact "The Kid" at cruisinthecosmos@hotmail.com.

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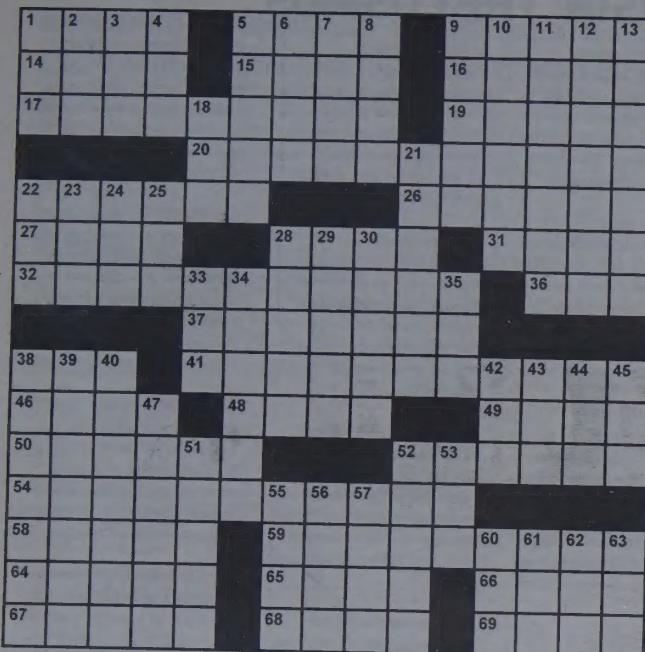
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HUG CHEF LEA ZORA
ESTES TISS APEX
SOLUTION TO LAST WEEK'S PUZZLE

SHRINKAGE

A FEW INCHES HAVE BEEN LOST.

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 Goofball
- 5 "Oh, well" noise
- 9 Creates a backup, perhaps
- 14 Actress Jessica of "The Love Guru"
- 15 "Habanera" from "Carmen," e.g.
- 16 Original U.K. "Whose Line Is It Anyway?" host Anderson
- 17 Engage in some really tame foreplay?
- 19 Susan who played Cindy Brady
- 20 Top prize for a certain basketball player?
- 22 Superman foe
- 26 They may be pet
- 27 Country whose flag's stripes are red, white and black
- 28 Existed
- 31 South American monkey
- 32 Important view?
- 36 Railroad stop, abbr.
- 37 Follower, of sorts
- 38 Org. that fines for obscenities
- 41 The diet version of chef Ramsay?
- 46 Part of LIAE
- 48 TV chef Paula
- 49 Former San Diego Charger Junior
- 50 Coffeehouse syrup brand
- 52 Sandwich or leotard, e.g.
- 54 Artwork with a common element?
- 58 Bit the dust
- 59 Movie title that describes what happened to the five long entries in this puzzle?
- 64 Distance runner
- 65 Buglike?
- 66 Line on a graph
- 67 Dated
- 68 Take top billing
- 69 It's formed when clenched

47 Jim Henson's Muppet ...

- 51 Our, to Henri
- 52 "Come in!"
- 53 Club central to a Jim Bakker scandal
- 55 They rank just below lance corporals in the Marines: abbr.
- 56 Disastrous defeat
- 57 Tiny bit
- 60 Klutz
- 61 Clean (product hawked by Billy Mays)
- 62 Bro's sibling, maybe
- 63 Guinness Book suffix

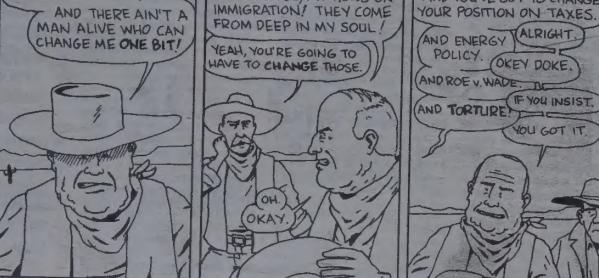
TOM the
DANCING
BUG

THE
MAVERICK

THEY KNEW
HE COULD NEVER BE TAMED.

I'M A MAVERICK!

AND THERE AINT A
MAN ALIVE WHO CAN
CHANGE ME ONE BIT!



WHAT THIS TOWN NEEDS IS
OLD MAN McCAIN AS SHERIFF!
BUT HE'S A MAVERICK! HE
PLAYS BY HIS OWN RULES!
LET'S ASK 'IM!'



THEY KNEW
HE COULD NEVER BE TAMED.

FOR EXAMPLE, MY VIEWS ON
IMMIGRATION! THEY COME
FROM DEEP IN MY SOUL!

YEAH, YOU'RE GOING TO
HAVE TO CHANGE THOSE.

AND YOU'VE GOT TO
CHANGE YOUR POSITION ON TAXES
AND ENERGY ALRIGHT.

POLICY. OKEY DOKE,
AND ROE V. WADE,

IF YOU INSIST,
AND TORTURE!

YOU GOT IT.

JOHN McCAIN, WELL, THERE'S
ONE THING YOU GOTTA
KNOW...



AND YOU'VE GOT TO
CHANGE YOUR POSITION ON TAXES
AND ENERGY ALRIGHT.

POLICY. OKEY DOKE,
AND ROE V. WADE,

IF YOU INSIST,
AND TORTURE!

YOU GOT IT.

by
Ruben
Bolling

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RED MEAT

repugnance's twin sister

from the secret files of
MAX CANNON



Good lord, Ted... the kitchen is a disaster, and my juicer is completely clogged up. What the heck were you making in here?

It's my brand new tropical smoothie creation. Try some.

Thanks, but no thanks... it looks repulsive. Oh my god! There are blood and feathers in here! No wonder the juicer is clogged.

That's from the toucan. I'll strip the feathers off beforehand next time.

The beak, too... now that I think about it. I'll be picking these tiny rainbow-colored chips out of my teeth for the next week.

SBIT FUNNIES

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INTERSECTIONS • PHOTOS OF OUR NEIGHBOURHOODS



Students pass by a poster board outside the Student's Union Building (SUB) at the University of Alberta on Sept. 3, 2008, during the first week of fall classes.

PHOTO BY BEN LEMPHERS

t6g

FIRST PERSON • NEW EDMONTONIAN • BY ISABELLE GALLANT | 689 words

The Great Cross-Country Move

TWO KIDS FROM P.E.I. SETTLE INTO DOWNTOWN EDMONTON WITH NO QUALMS ABOUT LEAVING THE OCEAN BEHIND — YET

I could hear the two guys at the next booth talking about how to get a ride into town.

"There's gotta be a bus terminal not far."

"Yeah, maybe we can call a taxi."

"Well, let's just have breakfast and then we'll worry about it."

They then told the waitress that their car had been stolen outside the hotel the night before.

My mind started racing as I chewed on my fried eggs and toast. A car theft? Right outside our hotel window? Wait a minute. Had I even checked to see if our U-Haul was still there this morning? After all, this was the Prairies, in the middle of nowhere. We weren't in the Maritimes anymore. Anything could happen.

But thankfully, the thieves had left

our precious U-Haul alone. Maybe they thought it would be too much work to pilot it back onto the highway. But the spray of broken glass on the ground outside showed just how reckless Portage La Prairie, Man., could be. We were back on the road in no time.

We had left Prince Edward Island before dawn five days earlier, armed with a cooler full of food, a GPS and some road maps. When my husband decided to do his Master's degree at the University of Alberta, he suggested a crazy scheme: why not drive across the country in a U-Haul?

It's amazing how quickly we were out of the Maritimes. We made it all the way to Ottawa, 14 hours, on our first day. The exciting part was still to come. Neither of us had ever

seen northern Ontario or the Prairies before. On the road from Sudbury to Thunder Bay, the scenery was breathtaking. Ragged rock walls rose up on either side of the truck, and pristine blue lakes, fringed with evergreens, appeared around every corner.

But after a few days, northern Ontario started to seem interminable. Following the tires of the truck in front of us up and down the winding two-lane highway was getting tedious. We finally hit Manitoba on day four, and bam! Everything was flat.

The iconic prairie images are all true: wheat fields waving in the wind, silos dotting the countryside, massive grain elevators. A bowl of blue sky opened up all around us.

Saskatchewan proved to be more of the same. Late in the day we stopped for gas in Viscount (we learned it's pronounced "ye-count"), the town that I remember the most from our entire trip.

I felt as though I had entered another era as we drove down Viscount's dusty main street.

The Viscount Stop and Shop — a mecca of consumer pleasure — had an old-fashioned gas pump outside. Across the street was the Viscount Village Hall.

As we got out of the truck a hot, dry wind hit us. The temperature was at least 32 degrees, and there were no cars or people around. I guess it was so hot they were all staying inside. I could see the prairie in every direction, beyond the town. I couldn't imagine living on the edge of nothing.

My husband pumped the gas while I explored the Stop and Shop. Among the kitchen tools, canned food, and picture books, I discovered a Rival brand Deluxe Hot Electric Tray that looked like it had been there since the 1970s. I ran my finger across the top of the cardboard box, leaving a mark in the dust.

On our sixth day we finally made it to Alberta. We cheered as we crossed the border. Our first view of Edmonton was the Yellowhead Trail and the Northeast neighbourhood where the U-Haul centre was. But that night when our sister-in-law drove us downtown where we would be living, we got so excited. Our neighbourhood was office towers and high-rise apartment buildings! For two kids from back East, this was incredible.

I like Edmonton more and more each day. I don't miss the red dirt roads or the ocean yet. But everyone keeps saying, "Wait until winter." I'll have to see how I feel come January.



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